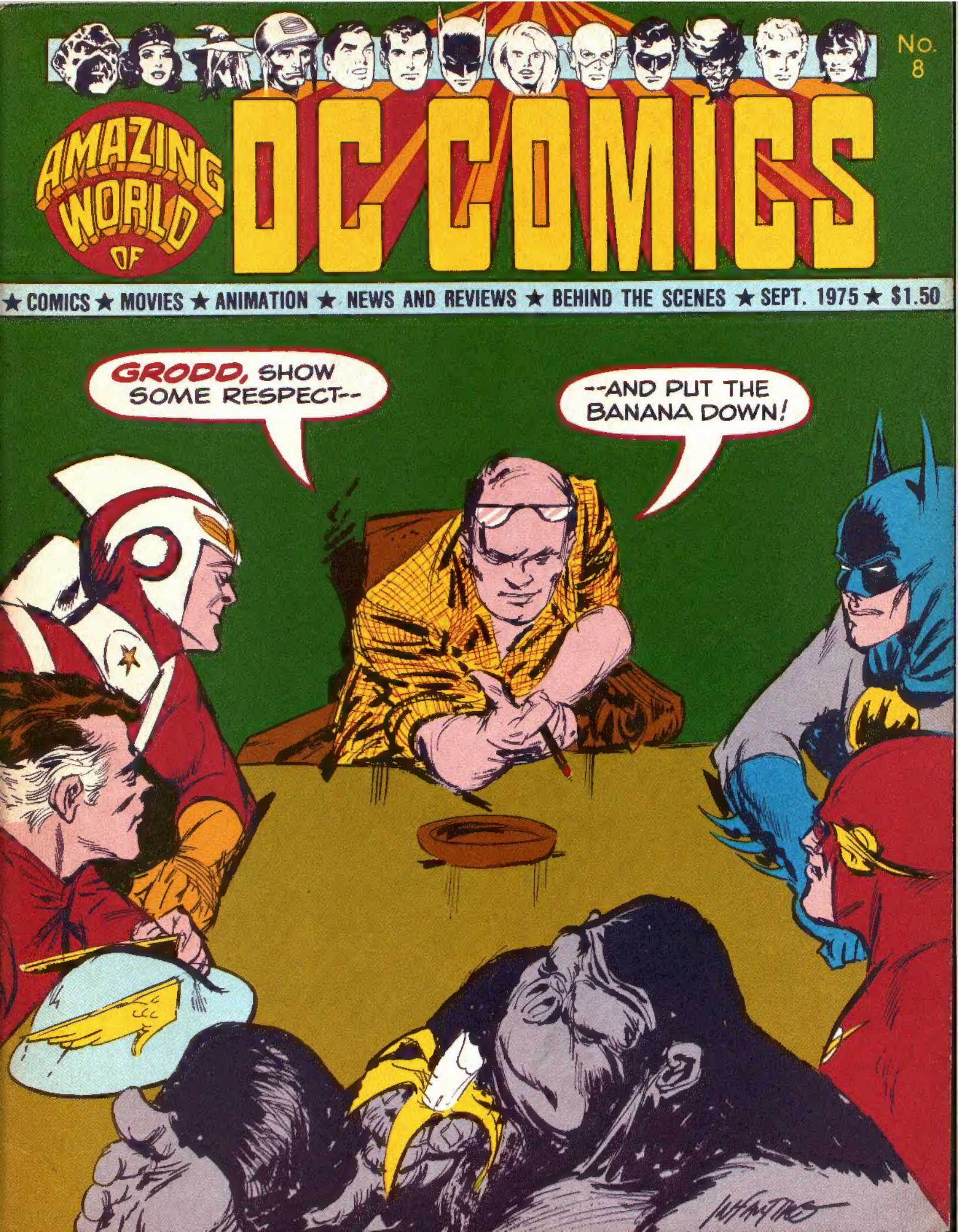
No. 8
AMAZING WORLD OF
DC COMICS
★ COMICS ★ MOVIES ★ ANIMATION ★ NEWS AND REVIEWS ★ BEHIND THE SCENES ★ SEPT. 1975 ★ $1.50
GRODD, SHOW SOME RESPECT--
--AND PUT THE BANANA DOWN!

THE STORY BEHIND THE COVER... BEHIND THE COVER

BY BOB ROZAKIS

One of the first things Carmine Infantino said when we informed him he would be the subject of an **AWODCC** profile was, "I suppose you want me to do the cover?" We naturally jumped at the chance for another Infantino-rendered cover! (The first was on **AWODCC #1**.)

The problem came when we had to decide just what we wanted Carmine to draw. After tossing out a number of ideas, we came up with the basic premise of Carmine at the conference table and instead of the various editors, there were a number of characters he had drawn through the years.

We hit Carmine with the idea and he came up with the preliminary sketch below which was later turned into the cover you see on the front of this issue. Carmine's reply to the cover was "Are you sure Stan Lee started this way?" •

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THE LINE OF DC SUPER-STARS

OUR COVER: Carmine Infantino's view of how he runs an editorial meeting.

CENTERSPREAD: The planet Rann, site of Adam Strange's numerous adventures, as assembled by Jack C. Harris.

BACK COVER: The membership certificate to the SUPERMEN OF AMERICA club.

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Looking back on a legendary figure is always a tough task, but what do you do when you're confronted by not one such figure—but **three**—all within one man! There's the incredible Infantino kid of the late '40s—one of a group of brilliant young artists who added a new stylistic dimension to DC comics. Then there's Infantino the master artist of the '60s, collecting awards and compliments by the dozen. And finally, the Carmine of today, becoming the master of a second art form as the president and publisher of an ever-evolving company—leading the entire comics industry to new directions once more. This, then, is Carmine Infantino . . .

PORTRAIT BY

NEAL ADAMS

THE INCREDIBLE INFANTINO

BY BOB ROZAKIS AND JACK C. HARRIS

But let's turn back the clock to the beginning of Carmine's career:

"I remember," says Carmine, "going to Junior High in Brooklyn and doing drawings of Little Orphan Annie and Dick Tracy. I don't know why—I just like to draw!

"I grew up during the Lou Fine period. I was whacky over Fine's stuff . . .**The Ray, Black Condor, Doll Man.** I was a freak for those. After Lou, I hooked onto Mort Meskin, Simon and Kirby, Mac Raboy's **Captain Marvel Jr.** . . . . When I really started studying, I went for Hal Foster for the composition.

"Then I started going to school and threw all that out the window so I could really start to learn. I went to the School of Industrial Design and took a test. I met Frank Giacoia there and we went through high school together."

Becoming fast friends, Carmine and Frank teamed up to do some art samples which, a year before their graduation, they brought to various comic book publishing houses. It was during this time that they came up to the DC offices and met then-editorial director Sheldon Mayer . . . whose comments on that fateful meeting, and Carmine in general, appear below . . .

There's no shortage of comments that have been uttered in praise and wonder at the remarkable career of Carmine Infantino. My first inclination is to repeat them here; indeed to add to them with enthusiasm. To my surprise, however, I find myself somewhat inhibited. It would be, I realize on reflection, too much like bragging about one of my own kids.

I find myself wanting to keep quiet and not interrupt while other people honor him aloud . . . to modestly refrain from joining in the chorus, but to listen with delight. This is what Jewish parents call "naachis" . . . (pleasure in your progeny). You're not supposed to join in with the praise-singers; you're supposed to sit back and "quell" . . . (enjoy hearing it).

But, come to think of it, Carmine is not REALLY one of my own kids. I was only eight or ten years old when he was born . . . I couldn't possibly have managed it. Indeed, I never laid eyes on him till he was a gangling kid in his teens. The fatherly interest laid hold of me when he wandered into my office with a bulging portfolio under his arm and a buddy beside him similarly burdened.

They were both students at the High-School of Industrial Arts; both were on fire with earnest ambitions to out-Nast Thomas Nast. They were not actually determined to be great cartoonists . . . they were convinced that they had managed that already! All they wanted was a chance to prove it. A pair of "Scribblies" . . . xeroxes of myself a decade or so earlier. I looked at their work. They were better than I had been at their age; indeed, in many ways, they were far ahead of me at that very moment. But then, I wasn't working as a cartoonist . . . and hadn't been for several years. I had taken a wrong turn somewhere and accidentally become a big-shot editorial director. I corrected that later, but that day, I sat there and envied those kids. Their work still showed the absence of professional wisdom, but what the hell? . . . They were very young and still going to school. There was plenty of time to complete their development before they faced the world of "shlock-house" editors and impossible deadlines. Impossible, that is, if a man was going to keep doing his best work and improve with each assignment.

I carefully pointed out the few traps they had fallen into in their work and tried to give 'em some of the mental tools they needed to avoid those traps. With each observation I made, Carmine's eyes bugged out as tho' a flash-bulb had gone off in his head. He would nod vigorously and scribble notes or make small thumbnail sketches on the back of his drawings. The other kid was equally interested at first, but gradually, he began to fidget impatiently.

Suddenly I realized something I should have known at the outset. These kids had expected me to hire them on the spot. Indeed, the thought had briefly crossed my mind. They were as good as some of the guys I bought from regularly: in terms of surface technique, maybe even better. They wouldn't have hurt my budget . . . they'd have worked cheap. But it would have been a crime. They were so close to becoming giants! I couldn't turn 'em into pigmies! And that's what I felt it would have amounted to.

I asked them if their fathers were working . . . Was a pay-check needed at home. They shook their heads dumbly, not knowing what I was getting at. No pay-check needed! These kids had it made, I felt . . . I really envied that year of school they still had ahead of them,

with nothing to worry about but perfecting their skills.

I told them that I not only wouldn't hire them, but advised them not to work for anybody else either. Their eyes made it plain that I stood an excellent chance of being thrown out of my own window. Then I laid out a program of life-sketching exercises for them, together with some exercises in script interpretation, and told 'em to finish their final year of school. I invited them to come back the following year, when they had graduated and had filled their sketch-books.

I've told this story many times since then, including once in the pages of this publication. At the risk of being a bore, I'll finish it again. Both kids were disappointed, of course, but again I could see that flash-bulb going off behind Carmine's eyes. He got the message and it made sense to him. The other kid hated my guts, and he never forgave me till years later.

Carmine came back alone. Now that I think about it, he came to see me a few times during that year with his sketch book and we had a few sessions. By the time he finished school, he had improved beyond my original expectations. I gave him his first professional assignment the day after he graduated . . . and paid him the current top rate when he completed it. The rest is history. About the awards he walked off with . . . about the honors he has earned all over the place . . . let other people talk about those . . . I'll just sit back and "quell"!

* * * * *

Shortly thereafter, says Carmine, "Frank left before graduation to work for Timely Comics (which today is Marvel Comics). He and I did a strip together—**Jack Frost**—which was the first collaboration of ours which was published. Eventually we came back to National together . . ."

Sol Harrison, DC's Vice President and Director of Operations, remembers the first time he saw Carmine and Frank. "The truth is that only Frank came in with the art samples for me to see. (Sol was DC's Art Director at the time.) While looking through the portfolio, Frank remarked that he was the inker and that Carmine had done the pencilling, but that Carmine was too shy to come in, so he remained in the waiting room.

"I took the samples in to Sheldon Mayer and he told me to get their addresses. Returning the portfolio to Frank, I followed him to the waiting room and met Carmine. He had just graduated from high school and both of them wanted to work for National. I told them they would hear from us soon.

"That same Friday afternoon, a script came in from one of the editors and I suggested that Infantino and Giacoia be given a crack at it. Shelly said yes and I immediately sent a letter to Giacoia, asking them to come up on Monday.

"The rest, of course, is history. Carmine's no shy waiting room penciller now!"

* * * * *

That first job? A tale of the **Ghost Patrol**, a trio of three pilots who had been killed but were far from out of action. And it was Julius Schwartz, then one of the team of editors working under Shelly Mayer, who looked it over.

"I don't ever recall meeting Carmine Infantino—the first time!" says Julie. "My earliest recollection is when he brought in that first story and after looking it over, I asked for a correction or two. Carmine picked up the pages and walked over into the corner of the room where he silently wept, biting his lower lip. I realized then what a part of Carmine was all about. My asking for a correction meant that he hadn't done a top-notch, A-1,

perfect job. He had knocked himself out drawing it and hadn't attained perfection—something he was always striving for!"

That earlier meeting between Schwartz and Infantino was forgotten by Julie, but it is forever etched in Carmine's memory. "I remember the first time I met Julie—he didn't like my work! Shelly was showing it around and I was standing nearby and Julie—he's very candid—looked it over and said, 'I don't like that stuff!'

"Fifteen years later, I told him, 'You know you never said you liked anything I did!'

"Julie replied, 'I'll tell you when I don't like it!' "

* * * * *

Carmine was not alone when he came to National as a new young artist. Says he, "Shelly brought in the whole group: Joe Kubert, Alex Toth, myself—a new wave into the field. We were the kids of that period . . . the new look at National.

"I did the **Ghost Patrol** and **Johnny Thunder** directly for Shelly. When he left, I started working for Julie on the old **Flash.** I did some **Green Lanterns,** too, but Alex was doing most of them. Joe was doing **Hawkman.** We did a **Justice Society** three-parter one time about juvenile delinquency. I did one part, Alex did one and Kubert did one. We did things in sections in those days—didn't even know what the other guys were doing. But it all tied in nicely . . . it worked back then."

The market for superheroes dried up and Carmine was switched over to other types of features. "We moved on to westerns . . . romance . . . everything in the books! I did **Trigger Twins,** the **King Faraday** spy thing that Bob Kanigher wrote, so many others I can't remember . . .

"After a few years, Julie called me in one day and said that we were going to try superheroes again. We were going to redo **The Flash**. Kanigher would write it, I would do the pencils and Joe Kubert would ink it. I wasn't thrilled—I never liked doing the superheroes stuff. But I said okay and we did it."

It was three years later that **The Flash** was launched in his own magazine, after four tryouts in **SHOWCASE**. By then, Carmine was firmly established as The artist for the Scarlet Speedster. Shortly thereafter, with **Adam Strange** established as a regular feature in **MYSTERY IN SPACE**, Carmine took over the pencilling chores of the Son of Two Worlds.

Carmine's pencilled work was usually inked by another artist like Giacoia, Sid Greene, Joe Giella, or Murphy Anderson. Occasionally, he would ink his own work and did so on **The Space Museum** feature in **STRANGE ADVENTURES** and, later, on **The Elongated Man** backups in **DETECTIVE.** Why didn't he do the whole job more often? His editor, Julie Schwartz, replies, "I didn't like his inking! I still don't!"

AS FLASH CRISS-CROSSES THE CITY...
THERE HE IS--WITH IRIS!?
IT'S FLASH... HELP!
SO MY NEMESIS FOUND A WAY TO GET THROUGH MY BARRIER! I DON'T KNOW HOW--BUT I DO KNOW HE'S ABOUT TO REGRET IT!

"When Carmine first started working regularly for us," says Julie, "he asked and received permission to do his work in the office. Every day, he would sit at his desk and do two pages—this was the schedule he had set for himself—and he always did them to perfection! However, if at the end of a day, he didn't quite like what he had drawn, he would tear up the page and do it over again, sometimes staying till nine o'clock at night till he had two pages finished—two pages that **he** liked!"

"Carmine the artist has always been a thinking artist," comments Joe Orlando. "A designer and story-teller first, an embellisher second. He has always been free with his advice and is the best cover artist in the comics industry."

"Covers were murder," replies Carmine. "I dread the things!"

One of the most interesting aspects of Carmine's artwork is the back of the page which was invariably covered with sketches. "Sol used to say my best work was on the back! I did it to loosen up. I'd start that way in the morning and then turn the page over to get to work.

"I'd read the script, as a rule, then I'd rough out the page—lay it out. I'd look at it as a whole and if I didn't like it, I'd change panels—the angles, in and out. Then I'd finish the page."

Did he always do the two pages? "In the beginning I was fast, but as the years went on, I got slower and slower. A page and a half was the most I could do in a day. Of course, when I say 'day', I'm talking about ten or eleven hours.

"I used to have the reputation as a speed demon, but I really wasn't. I just put a lot of hours in!

Although Joe Kubert and I did a **Jesse James** thing years ago. I think I pencilled it in one day and he inked it in one day. We did it so fast that we'd have the gun in the wrong hand!"

When editorial juggling transferred **BATMAN** and **DETECTIVE COMICS** to Julie Schwartz and sent **STRANGE ADVENTURES** and **MYSTERY IN SPACE** to Jack Schiff, Carmine gave up **Adam Strange** to take on the adventures of the Dynamic Duo, **Batman** and **Robin**. "I never liked drawing **Batman**," claims Carmine. "It's weird, but the ones I'm best known for I never liked drawing. **Adam Strange** didn't thrill me, **Flash** was a tough one and I never liked westerns."

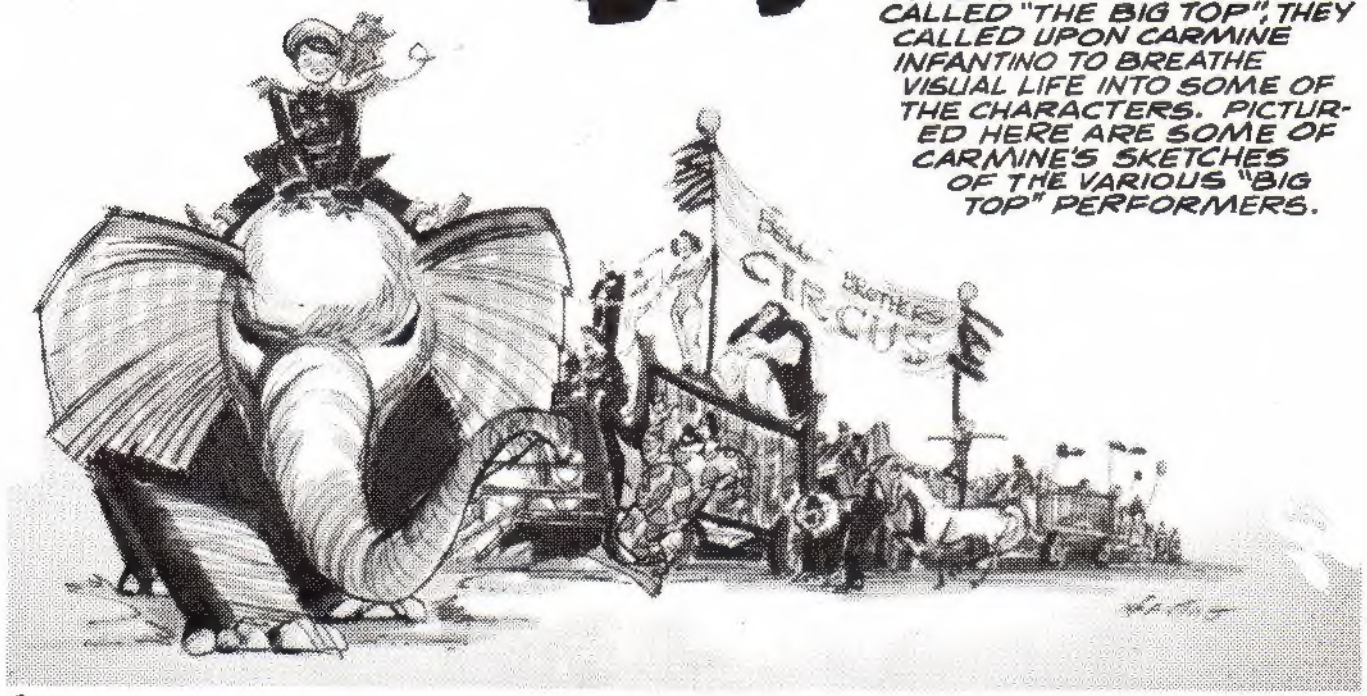
All right, isn't there anything you did like? "Yeah, **Detective Chimp**, but who remembers it?"

After a bit more prodding, Carmine admitted that he did enjoy some of the other work he did. "I enjoyed those **Strange Sports Stories** I did with Julie. They were tough, but they were fun. Julie said come up with something different—those silhouettes were done to perpetuate the action.

"I did some crazy things in that series. In one story ("Saga of the Secret Sportsmen"), I had an old couple eating dinner and the fork comes out of the table and feeds them—they didn't even touch it!

THE BIG TOP

WHEN MAX EHRLICH AND ALLEN DUCOVNY WERE WORKING OUT THE CONCEPT OF A JUVENILE TELEVISION SHOW, CALLED "THE BIG TOP", THEY CALLED UPON CARMINE INFANTINO TO BREATHE VISUAL LIFE INTO SOME OF THE CHARACTERS. PICTURED HERE ARE SOME OF CARMINE'S SKETCHES OF THE VARIOUS "BIG TOP" PERFORMERS.



"I also used to like to design futuristic buildings. Julie once asked for the New York skyline in the year 2500 and I started building the city in layers, one on top of another!"

* * * * *

Not just an artist, but an innovator, Carmine had his own ideas about what would make good comic book material. Nelson Bridwell recalls one feature that he and Carmine collaborated on . . .

For a while, Carmine sat at a desk opposite mine when he was working at the office. We'd talk, and he'd tell me ideas he had. One concerned a group of heroes with a leader who was secretly one of them—but no one knew which. He had saved the life of each, but had other holds on them as well, so they dared not disobey him. The title Carmine had chosen was **The Secret Six.**

When he became Editorial Director, Carmine wanted to turn the idea into a magazine. He chose me to write it. I took the premise and added an idea of my own—Mockingbird, a character who set out not only to stop criminals, but to hold them up to ridicule—then developed the six protagonists and their backgrounds thoroughly. Carmine got together with the original artist, Frank Springer, to work out what the six looked like. One, King Savage, was based on Frank himself—and this was Carmine's idea!

Nothing else I've written in comics had the originality, maturity and daring to try new fields that **Secret Six** possessed. Unhappily, it folded after seven issues. But I look back at it fondly—and I'm proud to have been co-creator, with Carmine, of what I still believe to have been an important milestone in comics history.

The National bosses thought Carmine more valuable as a company leader than an artist. Before the company had been bought by Warner Communications, Irwin Donenfeld proposed Carmine as Editor to owner Jack Leibowitz, who liked the idea. Shortly thereafter, Donenfeld left and Carmine became the Editorial Director.

When Warner took over, Carmine was promoted to Publisher with Paul Wendell as President of the company. Wendell left soon after and Carmine took over his position in addition to the Publisher post.

Carmine made his mark with his position of power. He pushed for changes and was able to bring in a new breed of editor-artists. Up to this point, DC editors had been primarily writers. Dick Giordano, Mike Sekowsky and Joe Orlando became DC editors.

Says Orlando, "At the time I was hired, I did not have a track record as an editor. I was not very verbal and affected a false modesty, making me far from an easy package to sell to the reigning powers at DC. But his decision and support during that trying early period as a new editor was critical to my success. It changed my life for the better and I can never fully repay him.

"Carmine, first as Editorial Director, then as Publisher, has always been in complete control of DC editorial policy. From designing covers to creating new characters to dealing with distributors and printers, he changes hats with amazing ease."

Under Infantino, DC has moved in many new directions. One of the most successful is the line of $1 large-size magazines—the Limited Collectors' Editions and Famous First Editions—a series which continues to grow and evolve into better and better packages.

Always looking for new and better directions for the future of comic books, Carmine remains adamant on one demand—Quality! This ever-present rule is impressed on writers, artists and editors alike: Give the buyer the best comic book you can. Make him feel he's getting his money's worth.

Against the odds of the ever-shrinking dollar and a more-enlightened, more demanding audience, this task becomes ever more difficult. But with Carmine Infantino for a boss, you can be sure we will try and, hopefully, succeed.

"Carmine Infantino is a cliche . . . the tough cop with the soft heart. It is my belief, supported by observation, that he is basically a shy person and that his gruff manner is an attempt to overcome his shyness.

"Carmine knows a lot of people, has many friends, but is, in the end, a loner . . . a brooding thinker with a formidable exterior that is hard to penetrate. I believe no one really knows Carmine and probably no one ever will. But to me he has always been a kind, considerate employer and friend. If you don't let him scare you he's not a bad person to work for!"—Joe Orlando

"While the initials C.I. stand for Carmine Infantino, to me they mean **C**onscientious for the painstaking work he put into his first job, and **I**ndustrious for that two-page daily goal he set for himself!"—Julius Schwartz

THE CARMINE INFANTINO NOBODY KNOWS

BY MIKE W. BARR

I. THEY CAME FROM THE MISTY PAST!

If you grew into comics in the late fifties and early sixties, as I did, chances are that a healthy number of the comics you regularly bought featured characters drawn by the talented pencil of Carmine Infantino. Seeing Carmine illuminate the pages of Julie Schwartz's **Mystery In Space, The Flash**, and others, you probably thought, as I did, in my youthful innocence, that Mr. I. had **always** worked for DC, that his illustrations had brought only National's characters to comic book life. Ah, the illusions of youth . . .

Fact is, very few artists, writers, or any staff personnel in this industry have ever worked for only **one** company. Many writers have written for nearly every company that has ever existed, just as many artists have drawn for a plethora of different publishers. And Mr. I. is no exception.

The late forties seems to have been a good period for up-and-coming young comic artists. Even though the war had ended, the comics had not yet suffered the "super-sickness" that was soon to overtake fans who would weary of long underwear characters in every issue of their favorite comic. Comics at that time were fifty-two pages for ten cents (an economical condition that must have infuriated many a young fan who was used to getting **sixty-four** pages for his dime; talk about inflation!), and were packed with several stories per issue, of varying themes and ideas—desperately trying to be all things to all fans. It was onto this scene that a younger Carmine Infantino entered, and sold his first artwork.

One of the first jobs young Carmine had as an artist was as an inker for Fawcett Publications. He applied his pen and brush to a feature called **Spy Smasher**, an espionage ace who occupied a position at Fawcett roughly equal to **Batman** at National—the caped crime-fighter with no superpowers, simply natural abilities developed to the penultimate. Fawcett was the firm that published **Captain Marvel** in the forties, and although there is not even a hint that Carmine ever worked on The Big Red Cheese, there are those of us who dream . . .

Aviation features were hot stuff in the forties, mainly due to the new and exciting airplanes developed for use in World War II. Although every company had a couple, a firm called Hillman Publications, Inc. seemed to have a monopoly on the market. One of their most popular books was **Airboy**, a young aviator who flew a totally unique plane that had bat-shaped wings that actually flapped. It may never have gotten off the ground in real life, but young Carmine Infantino, who spun **Airboy's** propellor, may have picked up some pointers for **The Batman's** Batplane, which he was to draw twenty years later. Mr. I. also did another flying strip for Hillman called **The Flying Dutchman.**

A feature currently popular in comics, the "swamp-creature" (or, "man of moss", if you like) was anticipated by Hillman back in the forties when **The Heap** was introduced as a back-up feature in **Airboy. The Heap** was the original swamp-creature, the first of those soggy avengers who wanted only to be left alone. Carmine Infantino drew **The Heap** for a time in the late forties, little dreaming then that he would later **publish The Heap's** most illustrious descendent **Swamp Thing!**

The Infantino pencil seemed to be everywhere at once in those thrilling days of yesteryear, even drawing **The Human Torch** for Timely (later to become Marvel). He also did a whole slew of horror features for them, a type of story that nearly dominated the field after the super-hero died out.

Finally, Carmine found what most fans regard as his professional "home", here at National. He is best remembered for his work on **The Flash,** of course, but he drew other features as well. **Green Lantern, Johnny Thunder,** chapters of **The Justice Society of America** and **The Black Canary** would all benefit by the Infantino touch.

An Infantino issue of the Golden Age **Flash** (if you can find one) is a real treat. His style then was not unlike that of Joe Kubert (who also drew the Scarlet

DC
12¢
GREEN LANTERN
GET AN EYEFUL OF THIS! GREEN LANTERN HELPLESSLY TRAPPED INSIDE THE EYE OF AN ALIEN GIANT!
CAPTIVE OF THE EVIL EYE!

Speedster, and was later to ink Infantino's pencils on the new **Flash**), yet some of the same layouts, camera angles and perspectives, and favorite tricks of the later Infantino are plainly visible, particularly in the speed stunts of **The Flash.** Lighting and shading are plainly Infantino, to the trained eye, and darned if Jay Garrick's suits aren't tailored by the same man who designed most of Barry Allen's wardrobe

The super-hero era came and went, but Carmine stayed with National, illustrating a number of features, most of them for Julie Schwartz. Now regarded by fans and fellow pros alike as one of the most gifted men in the medium (he's won both the pros' **Reuben** and the fans' **Alley** awards), the sixties Infantino would nonetheless still provide some surprises for readers.

Most of his sixties work has been for National, but in 1965, Mr. I. found time to illustrate the first issue of **Charlie Chan** for Dell, thus adding the famous sleuth to his list of conquests. Carmine has drawn not only the Golden Age **Green Lantern,** but his modern counterpart as well—in several **Flash Green Lantern** crossovers, of course, but the ubiquitous Mr. I. has also drawn the Green Gladiator in his own book as well. Issue **#53** (June, 1967) of **GL** features not only an Infantino **cover,** but a ten-page story, "Two Green Lanterns In the Family", by John Broome. Deadlines made it impossible for then-**GL** artist Gil Kane to do the honors, so Mr. I obliged, giving **GL** fans a rare treat

All of you doubtless thrilled to **Tor #1**, Joe Kubert's caveman-barbarian, but it's a little-known fact that Carmine exchanged his drawing board for a **typewriter**, to script the "young Tor" sequence, which was originally scheduled to be a newspaper strip around 1959. It was somewhat rewritten by Joe to aid story continuity, but the original story line stands.

But Carmine remains uncredited for perhaps the most interesting and unlikely art jobs ever done by him. The Sunday version of King Features' strip, **The Phantom** for September 24,1961 received The Infantino Treatment—and the Bandar Pygmies never looked better. Do you find it unusual that a comic book artist should ghost The Ghost Who Walks? I **told** you Mr. I. was everywhere at once!

But that wasn't all. Carmine also did a week of Flash Gordon strips for Dan Barry, some work for Irwin Hasen on Dondi and once, when Milton Caniff was ill, he was offered Terry and the Pirates. Pressed by other commitments and unfortunately for Infantino fans, Carmine turned it down.

Carmine also tried his hand at new strips, working with Gus Edson on Johnny Q, about a young lawyer who becomes a senator; Sam, a strip about an old man; and Home Town. Unfortunately, none were bought by the syndicates.

II. THE BACK-UP FEATURES THAT RULED THE WORLD!

Like most artists, Carmine Infantino has done his share of back-up features —those strips that, though never quite attaining "star" status, nevertheless often obtain a sizeable following among the reading public. A great many of Carmine's back-ups were also **inked** by him, giving readers accustomed to the slick, polished Infantino (as rendered by such expert polishers as Murphy Anderson and Sid Greene) another perspective of this artist

Detective Chimp (note the initials) was one of the most enjoyable Infantino back-ups. This strip, recently partially reprinted in **Tarzan**, originally appeared in **Rex, The Wonder Dog** in the nineteen-fifties. John Broome scripted, with Sy Barry, Frank Giacoia, and others inking. The strip may never earn a place in comics history, but many fans went ape over it (Ahem.)

Strange Adventures has been responsible for more than its share of memorable series, and one of the best (alternating every three issues with **The Atomic Knights** and **Star Hawkins**) was **The Space Museum** series. The "frame" involved a museum of galactic wonders in the 25th century, to which Howard Parker would bring his son Tommy. Tommy would ask about a certain exhibit and Dad would obligingly spin an eight-page yarn, scripted by Gardner Fox. Later inkers included Murphy Anderson, but early tales in the series are rendered by Carmine himself. (The story, "Rescue By Moonlight", in **SA #157**, October, 1963 is a favorite of mine, because it features **Alan** Strange, descendant of **Adam Strange**, Champion of Rann.)

HERE, IN HALLOWED SILENCE, REST THE MEMENTOS OF MAN'S DARING AND HEROISM IN HIS JOURNEY FROM THE PLANET EARTH TO THE FAR-FLUNG STAR-SYSTEMS OF THE UNIVERSE...
THE OBJECT IN THIS CASE LOOKS LIKE A-- BRANCH OF A TREE! BUT I BET THERE'S MORE TO IT THAN MEETS THE EYE!
YES, TOMMY! IT'S ONLY A PLAIN WOODEN TREEBRANCH--BUT IT'S ALSO THE WEAPON WHICH ONCE SAVED THE EARTH!

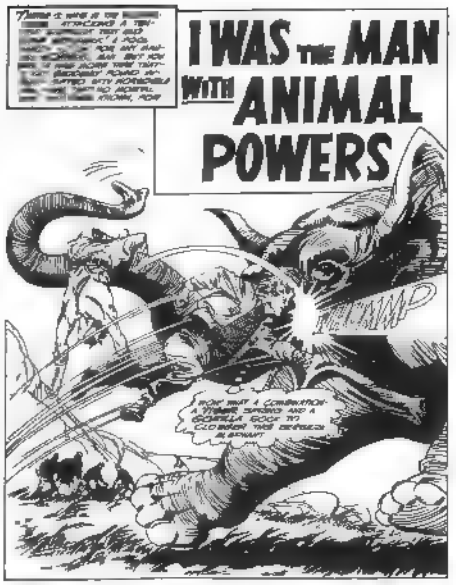
Another Infantino series to debut in the early sixties was a short-lived Western effort, **Super-Chief**. Despite an improbable name, this strip, set among an Indian tribe several hundred years ago, was excellent. A young brave, **Flying Stag**, chances upon a glowing meteor that speaks to him in the voice of **Manitou**, the great spirit, and gives him super-abilities comparable to those of 1000 bears, speed of the deer, and leaping prowess of the wolf. **Flying Stag** adopts the name of **Saganowahna—Super-Chief**—and becomes **Royaneh**—leader—of all the Indian nations. The Infantino-on-Infantino art matched the grace and literacy of the Fox scripts. Infantino made another contribution to the Western detective camp with his rendition of **Pow-Wow Smith**, Indian lawman, in **Detective Comics**.

A great comic artist can draw any type of feature, and in late 1962, Carmine again proved himself a great artist by bringing to comics his own rendition of fantasy and science-fiction stories with a sports slant—the result was a five-issue winning streak in **Brave & Bold** that the fans still talk about. Fox & Broome supplied scripts for their **Strange Sports Stories**.

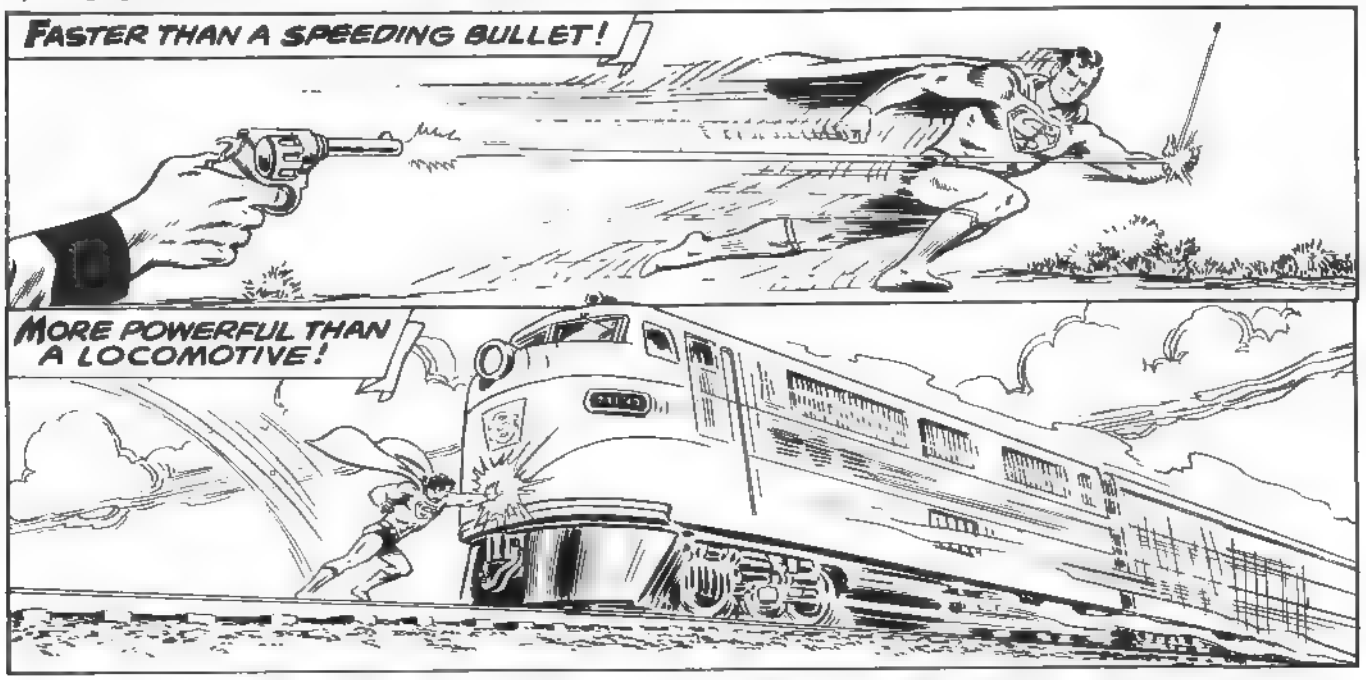
Most of Mr I's sixties work has been for Julie Schwartz, but he found time to turn out some stories for other DC editors, too. **Strange Adventures #180** saw his story, "I Was the Man With Animal Powers", that led to a sequel, then the character's own series, **A-Man**. Carmine drew the sequel and the first costumed adventure in **SA #190** for DC's other J.S.—Jack Schiff.

But the most famous back-up strip that Carmine has drawn is probably one of the characters he helped create —**The Elongated Man**. Having illustrated the **Stretchable Sleuth's** origin and later team-ups with **The Flash**, Carmine was a natural choice for the series when Julie Schwartz took over **Detective Comics** with the May, 1964 issue, **#327**—300 issues after **The Batman's** first appearance. Not only did **The Darknight Detective** gain a new writer and artist (John Broome wrote "The Mystery of the Menacing Mask"), but so did E.M., as Mr. I. pencilled and inked the Fox-written "Ten Miles to Nowhere". Infantino's inking style gave his pencils of **The Pliable Policeman** a scratchy, gritty look that made E.M. look like a plate of spaghetti turned upside down—which was just what the fans wanted. (This story also contained the famous gag: "An ear—in the fireplace! He must be up on the roof!") Later stories brought other inkers onto the strip and other pencillers too, but Mr. I. remains the artist most often remembered.

One might think that being promoted to the publisher of the entire DC line might have stilled the Infantino pencil, but one would be wrong! Julie Schwartz's first issue of **Action Comics #419**, Dec. 1972, contained the first installment of Len Wein's **The Human Target**, illustrated by the once-in-a-lifetime team of Infantino and Dick Giordano. And the **Superman Limited Collectors's Edition** #C-31 (Oct.-Nov., 1974) contained the first comic book publication of a new rendition of The Man of Steel's origin, by Curt Swan and Murphy Anderson, over Infantino layouts. The cycle had come all the way around, at long last, with the origin of **The World's Finest Hero**, drawn by **The World's Finest Artist**.



And so the Infantino saga continues. There are so many more features of his I could name, **the Ghost Patrol** (his first work for National), **King Farraday, Gang Busters**, the Western **Johnny Thunder** . . . the strips he's worked on are nearly as numerous as the stars in the sky—to list them all here would take a goodly portion of this magazine—yet the comparison to stars is valid not only numerically, but qualitatively as well, because Mr. I. is a craftsman, a consummate master of his art, whose every page of art is a milestone for others to try to live up to. Thanks, Carmine—for everything. ●



THE WILD WORLD OF SUPERMAN

BY ALLAN ASHERMAN AND FRIENDS

PRESSURE IS HIGH WHEN YOU'RE MAKING A MOTION PICTURE SERIAL: ALMOST AS MUCH AS IN THE COMIC BOOK PUBLISHING BUSINESS. THIS CONSTANT PRESSURE EXPLAINS THE CONTENT OF THESE SUPER-RARE PHOTOS FROM COLUMBIA'S 1950 SERIAL, "ATOM MAN VS. SUPERMAN." IT ALSO EXPLAINS WHY WE WENT CRAZY ENOUGH TO WRITE IN THE FOLLOWING INSANE CAPTIONS!

BATMAN

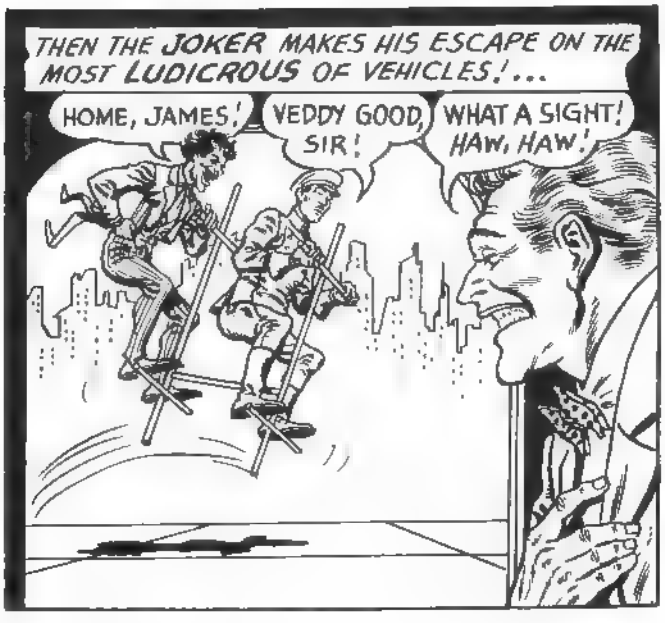
With ROBIN The Boy Wonder

Featuring

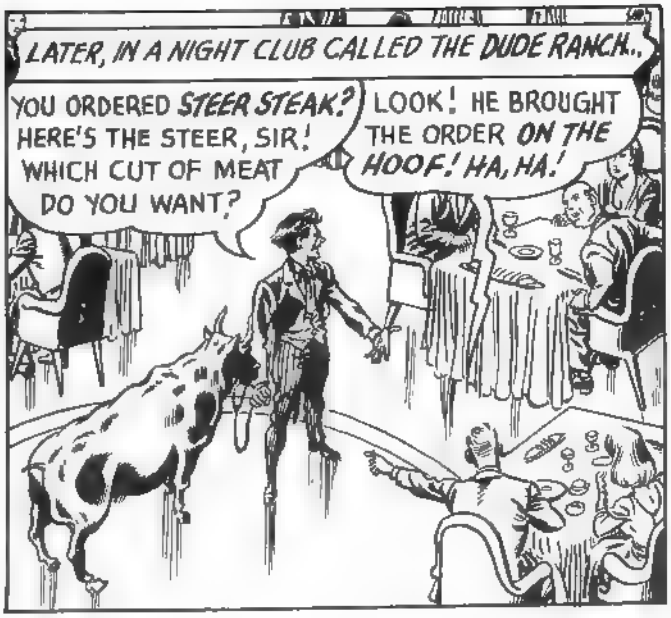
"The JOKER'S HAPPY VICTIMS!"

During the height of the BATMAN craze of the mid-1960s, DC produced six miniature editions to be distributed as giveaways inside boxes of Kellogg's POP-TARTS. E. Nelson Bridwell was asked to adapt and rewrite six golden age tales to fit the new format, and Carmine Infantino, Al Plastino, Wayne Boring and Curt Swan split the pencil chores. Never before published in magazine format, this story spotlights the sensational artistry of Carmine Infantino and Murphy Anderson.

ONE DAY, IN GOTHAM CITY, THE WINDOW OF A STAMP SHOP IS SMASHED!...
HA, HA, HA!
CRASH!
THIS ALBUM HOLDS A STAMP COLLECTION VALUED at $10,000

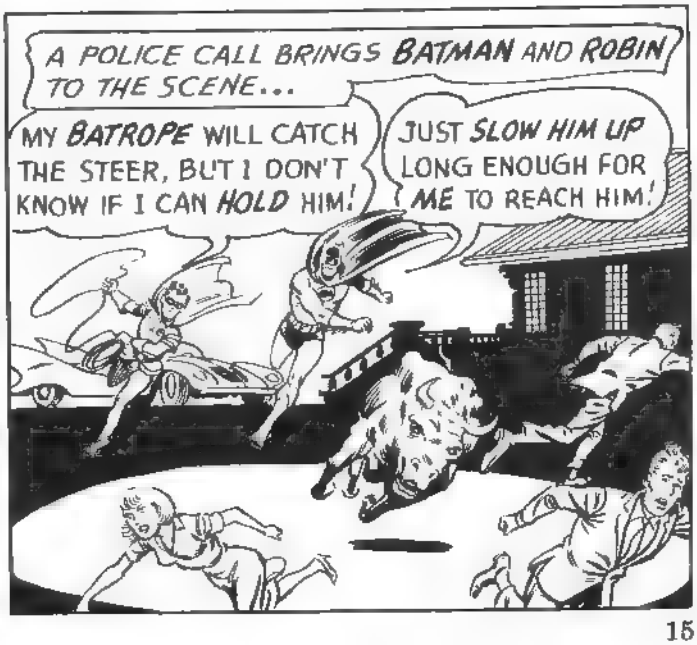


WHEN THE POLICE ARRIVE...
I WON'T SIGN A COMPLAINT! I GOT A MILLION DOLLARS WORTH OF LAUGHS OUT OF THAT "CHAUFFEUR-DRIVEN" POGO STICK!
WHA-A-AT?


LATER, IN A NIGHT CLUB CALLED THE DUDE RANCH..
YOU ORDERED STEER STEAK? HERE'S THE STEER, SIR! WHICH CUT OF MEAT DO YOU WANT?
LOOK! HE BROUGHT THE ORDER ON THE HOOF! HA, HA!

SUDDENLY THE WAITER JABS THE STEER WITH A PIN AND THE ANIMAL STAMPEDES!
HA, HA, HA!
EEEEK!
THAT GUY'S NO WAITER! I'LL TAKE HIM TO THE BOSS!

BUT ONCE INSIDE THE CLUB OWNER'S OFFICE, THE FALSE WAITER UNMASKS!
THANKS FOR BRINGING ME HERE! NOW, OPEN THAT SAFE, MR. WESTON!
THE JOKER!


A POLICE CALL BRINGS BATMAN AND ROBIN TO THE SCENE...
MY BATROPE WILL CATCH THE STEER, BUT I DON'T KNOW IF I CAN HOLD HIM!
JUST SLOW HIM UP LONG ENOUGH FOR ME TO REACH HIM!

GOT HIM!
GREAT BULLDOGGING, BATMAN!

WHEN THEY QUESTION NIGHTCLUB OWNER NICK WESTON:
YOU MEAN YOU DON'T CARE ABOUT THE $5,000 THE JOKER STOLE FROM YOU?
NO! THE PUBLICITY IS WORTH IT! IMAGINE! A STEER STEAK--AND HE BRINGS IN A LIVE STEER! HAW! HAW!

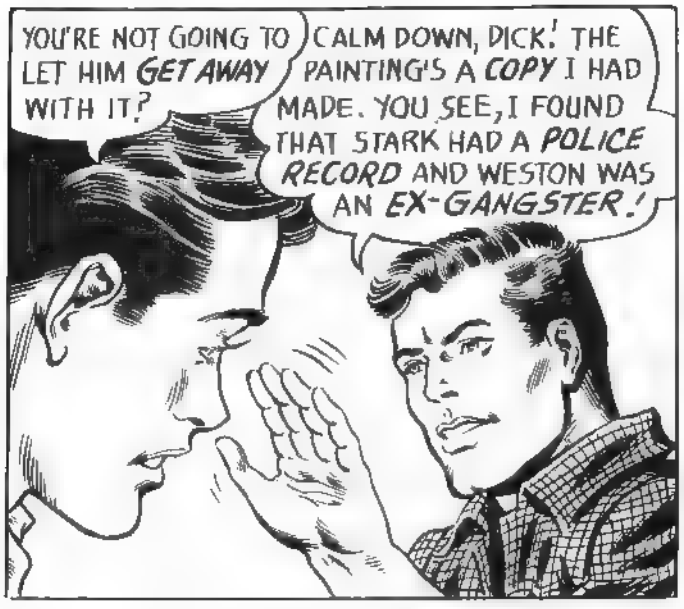
NEXT DAY, IN THE STATELY MANOR OF BRUCE (BATMAN) WAYNE AND HIS WARD, DICK (ROBIN) GRAYSON...
IT'S CRAZY! THOSE PEOPLE ACTUALLY THINK IT'S FUN TO BE ROBBED BY THE JOKER!
WHO KNOWS? PERHAPS I'D ENJOY BEING ROBBED BY THE JOKER!

THE FOLLOWING NIGHT, ALFRED, THE WAYNE BUTLER, HANGS A PAINTING!...
LIKE IT, ALFRED?
YES, SIR! IF IT'S FRANZ HALS' ORIGINAL "LAUGHING CAVALIER," IT'S WORTH A FORTUNE!

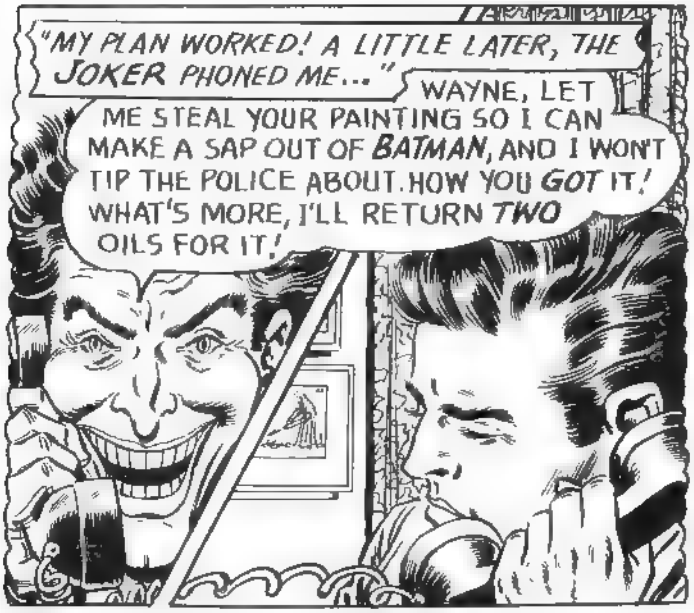
JUST THEN, A BIZARRE FIGURE APPEARS...
BEHOLD THE JOKER... ARTIST OF CRIME! DOES MY COMICAL PALETTE TICKLE YOUR PALATE? HA, HA!
UFF! HA-HA!

SWIFTLY, HE CUTS THE PAINTING FROM ITS FRAME, AND...
TOODLE-OO! NOW I HAVE THE CAVALIER...AND ALL YOU HAVE LEFT IS... THE LAUGH!
OH, THAT PAINT GAG WAS PRICE-LESS! HA, HA!

QUICKLY, SIR! SWITCH TO BATMAN AND STOP HIM!
HA, HA! LET HIM GO! THAT'S THE FUNNIEST ACT I EVER SAW! THE JOKER CERTAINLY MAKES ROBBERY A PLEASURE!


YOU'RE NOT GOING TO LET HIM GET AWAY WITH IT?
CALM DOWN, DICK! THE PAINTING'S A COPY I HAD MADE. YOU SEE, I FOUND THAT STARK HAD A POLICE RECORD AND WESTON WAS AN EX-GANGSTER!

"THAT NIGHT, I DISGUISED MYSELF AS A THUG AND MIXED WITH SOME GABBY HOODS IN A DIVE..."
YEAH... WAYNE PAID $15,000 FOR A PAINTING SOME GUY STOLE FROM A MUSEUM!
GOOD THING FOR WAYNE THE COPS DON'T KNOW!


"MY PLAN WORKED! A LITTLE LATER, THE JOKER PHONED ME..."
WAYNE, LET ME STEAL YOUR PAINTING SO I CAN MAKE A SAP OUT OF BATMAN, AND I WON'T TIP THE POLICE ABOUT HOW YOU GOT IT! WHAT'S MORE, I'LL RETURN TWO OILS FOR IT!

SO THAT'S THE JOKER'S ANGLE--BLACK-MAIL AND GREED! I'LL PLAY ALONG TO FIND OUT HIS NEXT MOVE!
IT'S A DEAL!
FINE! HAVE YOUR WARD AND BUTLER AS WITNESSES... AND LAUGH AT ME!

THE NEXT DAY, AT STARK'S SHOP...
THE JOKER JUST LEFT! HE RETURNED TWO COLLECTIONS OF STAMPS, AS HE PROMISED BUT THEY'RE RUBBER STAMPS!
AND IN WESTON'S OFFICE, AT THE DUDE RANCH...
THAT RAT PROMISED TO GIVE ME $10,000 FOR THE $5,000 HE STOLE - BUT HE LEFT STAGE MONEY!
THEN... I'M NEXT!
THE CLOWN OF CRIME IS ALREADY PREPARING TO PAY BACK BRUCE WAYNE...
WAYNE DOUBLE-CROSSED ME WITH A FAKE MASTERPIECE! SO I'LL RETURN TWO OILS--TWO DISPLAY TUBES OF OIL PAINT! THE WHEELS OF MY JOKERMOBILE WILL SPLATTER WAYNE MANOR WITH THE STUFF!
RED
YELLOW
BUT AS THE BIZARRE VEHICLE STARTS, A DARK JUGGERNAUT THUNDERS ONTO THE DRIVE, EXPERTLY INTERCEPTING THE JOKERMOBILE!
YIIII! THE BATMOBILE!
THE HARLEQUIN OF HATE FLEES, BUT...
I'VE GOT THE TUBES AIMED RIGHT, BATMAN! LET 'ER RIP!

IT WAS A PERFECT SET-UP--GETTING PEOPLE TO HELP ME ROB THEM, WHILE BUILDING MY REPUTATION AS A COMEDIAN!
MAYBE IT ISN'T REALLY FUN TO BE ROBBED BY THE JOKER! BUT IT SURE WAS FUN CATCHING HIM!
HA, HA!
The End

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WHAT'S A NICE GUY LIKE ADAM DOING ON A STRANGE PLANET LIKE THAT?

BY JACK C. HARRIS

A blinding flash of yellow light! An instant of numbing cold! And **Adam Strange**, modern-day archeologist from Earth, disappeared from his mother planet and was whisked across 25 trillion miles of star-studded space —instantaneously transported to the planet Rann of the sun-star Alpha Centauri!

Faster than the speed of thought itself, **Adam Strange** found himself 4 3 light years from Earth, enmeshed in adventures far beyond the imagination of any Earthman in those seemingly primitive times of the late 1950's and early 1960's.

This Son of Two Worlds remained undefeated through some 56 Julius Schwartz-edited adventures in **Mystery In Space, Strange Adventures, Hawkman** and **Justice League of America**, rescuing his adopted planet from peril after peril with the noble aid and enduring adoration of his "interplanetary sweetheart", the beautiful Alanna of Ranagar!

Now, after seventeen years of thrilling exploits, **Adam** has made Alanna his bride **(JLA #121**, Aug., 1975). It is time to reflect . . . to see just how and why **Adam Strange** will forever hold the title Champion of Champions

* * * * *

In 1958, the world was looking to the stars The science-fiction of the 30's and the 40's was fast becoming a reality. The ideas that had been presented in the pulp magazines were suddenly real! People could reach out and touch the experiences that had formerly been wild fantasy in the minds of the pulp writers.

Science-fiction was truly in the period of transition from fantasy to fact! At that time, DC was publishing two science-fiction comics under the editorship of Julie Schwartz.

MYSTERY IN SPACE and **STRANGE ADVENTURES** were doing well. With science catching up so fast, readers felt that any science fiction story they read today just might be science fact tomorrow.

Superman, Batman and **Wonder Woman** had survived the post-World War II drop in popularity of superheroes and were holding a steady margin. It was felt that the next logical step was a science-fiction super-hero!

The subject, at an editorial meeting in the DC offices in early 1958, was the assignment to create and develop the science fiction hero. Two were being considered: A hero of the future and a modern-day man thrust into a science-fiction situation. Both would be given try-outs in **SHOWCASE.**

Editor Jack Schiff chose the future hero . . . and thus was created that "bold new hero of the future . . . Space Ranger!"

Julie Schwartz created the first man (Adam) on a weird (Strange) planet and presented the first John Carter-ish epic in **SHOWCASE #17**, Nov.-Dec. 1958.

The first of the **ADVENTURES ON OTHER WORLDS** (the title for that issue of **SHOWCASE**),was written by comics and pulps veteran Gardner Fox and illustrated by Mike Sekowsky. This premiere adventure began when archeologist **Adam Strange** found the lost Inca treasure in the Peruvian jungles. While escaping the natives who guarded the treasure, he leapt

over a deep chasm, and was caught in a blinding, flare-like flash!

Instantly he found himself in another jungle being chased by a giant beast like none he had ever seen on Earth But, as the creature pursued him, a strange flying machine captured it Upon landing, a beautiful girl stepped from the flier and, speaking a language the stunned Earthman had never heard, motioned for him to accompany her. In the flier, they crossed the jungle and landed in a fantastic city that the girl called Ranagar!

In a laboratory, **Adam** was hooked up to a "menticizer" which instantly taught him the language of Rann (pronounced "Ron"), the planet upon which he now stood.

Questioning the girl, Alanna, and her scientist father, Sardath, he learned how he had come to arrive on their planet. They explained it this way·

"Over four years ago," explained Sardath, "we tried to contact your planet by transmitting a Zeta-Beam at it! Earth is the same size as Rann, and both planets are equally distant from their similar suns.

"By having the beam erupt a flare when it reached Earth, we hoped intelligent creatures there would trace the flare-beam back to Rann—and attempt to communicate with us!"

"But," Alanna continued, "In the 4 3 years the Zeta-Wave traveled between Rann and Earth, some unknown space-radiation converted it to a teleportation beam! It caught you in the midst of your leap and transported you instantly across 25 trillion miles of space to our world!"

On a tour of the alien planet, that was just reaching scientific status after a devastating war of 1000 years ago, **Adam** quelled an invasion from outer space, just as the charge of Zeta-Beam radiation wore off and he was teleported back to Earth.

This first adventure, "Secret of the Eternal City", contained all the

elements that made future **Adam Strange** stories the mini-epics that they were. Almost to a formula, each adventure elaborated on the themes of the first

There was always the suspense of the interception of the Zeta-Beam. Like scientists are able to predict eclipses so was **Adam** able to determine exactly where and when each Zeta-Beam would strike. Since Alpha Centauri can only be viewed from south of Earth's equator, **Adam** was always in some exotic, faraway place when intercepting the beam. And he invariably had trouble reaching it!

Once, while standing on an island, waiting for the beam to strike, the island sank! Only treading water helped him to keep his rendezvous with Alanna, the girl he had grown to love.

Other times, a bird playfully flew in the way, a man-eating plant grabbed him, and a beam missed him completely when a rogue planet moved between Rann and Earth, intercepting it! And since he wished his space travels to remain secret, **Adam** had to disguise himself in some way whenever the beam was to strike in a populated area!

Once on Rann, Alanna would confront him with the menace of the day. Rann, like Earth, must have had a very strategic location in its star-system, since every alien race within a few light years' distance was willing to go to war to conquer it.

Adam was a thinking man's hero. He had only two weapons: a Rann raygun (a simple blaster) and his quick wits, always remembering some obscure scientific fact that would defeat Rann's current deadly foe.

His wits were, of course, an illusion that author Fox and editor Schwartz had created. The little scientific fact was thought of first, and the then-easily-defeated menace was built around the solution

Soon after **Adam** defeated his latest adversary, the Zeta-Beam wore off and it was back to Earth where **Adam** would stare at the stars and promise to return. The closing Editor's Note always assured you that he would.

Often, using the pulp method of creating exciting covers and **then** writing the stories to fit the scene, Julie Schwartz would work closely with the artists. Gil Kane drew the cover for **SHOWCASE #17**, illustrating the second **Adam Strange** story, "Planet and the Pendulum". This was the first illustration of **Adam's** distinctive Rann uniform. The uniform went through many changes under the pencil of Mike Sekowsky who drew all six stories in the three **SHOWCASE** appearances of **Adam Strange (#17-#19**, the first two being **ADVENTURES ON OTHER WORLDS**, the third carrying the title **Adam Strange**.).

When Carmine Infantino took over the penciling chores for **Adam Strange**, when the character became the lead feature in **MYSTERY IN SPACE #53**, Aug., 1959, the style of **Adam's** uniform stabilized and was never again drastically altered. It was an improvement since the original uniform had short sleeves—totally unsuitable for a space-traveler! It was obvious that the long-sleeved version could somehow be presurized since the only protection Adam ever had against the vacuum of outer space was a breathing bubble!

Inked by Joe Giella, the first few **MYSTERY IN SPACE Adam Strange** stories clearly showed a hint of the greatness that was soon to emerge. The stories had a long, low and incredibly futuristic look about them, in both layout and drawing style.

Then, in **MYSTERY IN SPACE #56**, Dec., 1959, something magic happened that was to establish **Adam Strange** into a permanent place of honor whenever comic book "art" is discussed.

Over the pencils of Carmine Infantion were the inks of Buck Rogers alumni, Murphy Anderson, whose work added a slick "shine" and a detailed wonderment to the strip. With this artwork and the super-scientific stories of Fox, **Adam Strange** became popular some seven years before comic books came into the limelight. He found himself in favor in a disfavorable medium.

The fans of Infantino/Anderson grew and soon their work was seen in **FLASH** and **STRANGE ADVENTURES**.

As the team of Simon and Kirby inspired awe for the 40's, Infantino and Anderson were the acme for the 60's. And **Adam Strange** was their crowning achievement!

* * * * *

The method of developing an **Adam Strange** story left little room for any continuing villains. Anyone defeated once by scientific trickery would easily have been done in a second time. But a few more resourceful baddies did make more than one appearance.

The first two-timing villain was Ulthoon, the living tornado who first battled Adam in **MYSTERY IN SPACE #61**, Aug., 1960, in "Threat of the Tornado Tyrant". Strangely enough, he reappeared not in **MYSTERY IN SPACE**, not against **Adam Strange** and not even as a villain! Reformed, he encored in **JUSTICE LEAGUE OF AMERICA #17**, Feb., 1963, in "The Triumph of the Tornado Tyrant".

JAKARTA

ULTHOON

The story was a hint of things to come. It was the first time Mike Sekowsky had drawn **Adam** since his three **SHOWCASE** appearances. But **Adam** was only depicted in the Editor's Notes retelling the origin of Ulthoon. A meeting of **Adam** and the **Leaguers** was what every fan was wishing for, but they would have to wait . . .

The next villain that **Adam** met (**MIS #62**, Sept., 1960) was the only three-time villain to appear in the **MYSTERY IN SPACE** tales. Motan was an evil scientist who had opened time itself to pit "The Beast With The Sizzling Blue Eyes" from Rann's prehistoric past against **Adam**. Defeated, Mortan did not return until **MYSTERY IN SPACE #80** (Dec., 1962) when he directed "The Deadly Shadows of Adam Strange". And, in the very last Schwartz/Fox/Infantino/Anderson tale (**MIS #91**, May, 1964), Mortan made his last attempt to defeat **Adam** with the "Puzzle of the Perilous Prisons".

The others of the more notable villains were the living Dust Devils **Adam** first encountered them in **MYSTERY IN SPACE #69**, June, 1961, where they were featured as unintelligent, whirling menaces on the planet Rhynthar, where **Adam** and Alanna had been trapped by "the Fadeaway Doom" of the evil usuper, Kaskor.

One of the Devils returned under the name of Jakarta in **MYSTERY IN SPACE #70**, Sept., 1961 where he tried to gain "Vengeance of the Dust Devil". Jakarta had hidden himself in **Adam's** raygun holster and had been teleported back to Earth. This was the first threat that **Adam** defeated on Earth instead of Rann!

Jakarta escaped, returned and was defeated one last time in **MYSTERY IN SPACE #84**, June, 1963 in "The Powerless Weapons of Adam Strange".

But though these menaces returned time and again, there is only one foe who can claim the title of arch-foe: Kanjar Ro—heavy-weight villain number one!

Only he was dangerous enough to bring about the long-hoped-for meeting of **Adam Strange** and the mighty **Justice League of America**!

The story really came about because of a mistake! In **JUSTICE LEAGUE #4**, May, 1961 ("Doom of the Star Diamond"), wherein the members were discussing what new member to elect into that elite group (**Green Arrow** got in, by the way!), **The Flash** nominated **Adam Strange**—even though it had been clearly established in **MYSTERY IN SPACE** that no one knew of **Adam's** secret missions on Rann!

So, a meeting of **Adam** and the **JLA** must have taken place sometime between **JLA #3** and **#4**. Readers demanded that the story be told!

Throughout his career, Adam had wrapped up his missions in short, 8 to 9 page stories. With **MIS #71**, Nov., 1961 ("The Challenge of the Crystal Conquerors"), the stories were expanded to two-part, 17-page epics! But this historic encounter between **Adam** and the **JLA** demanded a full length, 25-page super-epic!

Looking back to **JLA #3**, Mar., 1963, Schwartz and Fox took that issue's villain, Kanjar Ro, former Delon (that's

MORTAN

THE VANTORIANS

"dictator" in English) of the planet Dhor and master of "The Slave Ship of Space", and placed him on Rann in **MYSTERY IN SPACE #75**, May, 1963. There he met and battled **Adam Strange**—a battle that set up the joint venture of **Adam** and the **Leaguers**! "The Planet That Came To A Standstill" won that year's Alley Award for best comic story and still rates as one of the classic stories in the entire history of comics!

Adam had held **MYSTERY IN SPACE** alone for almost 4 years, with back up sci-fi stories and an occasional **Star Rovers** featurette **Adam** had defeated robots **(MIS #53, #59, #65, #85** and **SHOWCASE #18)**, super-atoms **(SHOWCASE #19 & MIS #56)**, giants **(MIS #57)**, Olympian gods **(MIS #58)** and even a living, tentacled world **(MIS #60)**!

Twice he defeated the Vantorians and their Vacuumizer weapon that turned living beings into vapor **(MIS #63 & #78)**! Nor was he stopped by the Kirri's aqua-ray weapon that changed him and the people of Ranagar into puddles of water **(MIS #69)**!

And, in his greatest adventure of all **(MIS #72**, Dec., 1961) he even traveled through time to 100,000 years into future Rann to help the people of New Ranagar against "The Multiple Menace Weapon!"

Ironically, it was time that was to eventually defeat **Adam Strange**. In 1963, the first glimmer and hint of the pop craze arose when the costumed super heroes began their slow climb to the frantic insanity of the mid-sixties.

MYSTERY IN SPACE #87 cover featured a very excellent **Hawkman** story. The Winged Wonder had just gone through a semi-successful six issue run of **BRAVE AND THE BOLD** and was awarded a back-up feature in **MYSTERY IN SPACE**. Murphy Anderson was to draw the new feature, leaving him little time to ink Infantino. **MIS #87** contained all the hints of **Adam's** eventual decline.

In semi-cross-over stories ("The Super-Brain of Adam Strange" and "The Amazing Thefts of the I.Q. Gang") **Adam** met **Hawkman**. It wasn't until **MIS #90**, Mar., 1964, that the two (plus **Hawkgirl**) teamed up in battle, but this unique issue **(#87)** did lead in to the third Kanjar Ro appearance and the second **Adam—JLA** cross-over in **JLA #24**, Dec., 1963, "The Decoy Missions of the Justice League".

Slowly but surely, **Hawkman** pushed **Adam** off the cover of every other issue of **MIS** and even to back-feature status.

After the team-up in **#90** the spark seemed to be gone. Two issues later, the big shake-up took place and Julie Schwartz and company left **MYSTERY IN SPACE** and **STRANGE ADVENTURES** to take over **BATMAN** and **DETECTIVE COMICS** to prepare the Caped Crusader for his soon-to-appear TV series.

Jack Schiff, took over **Adam Strange**, but he seemed to prefer his own **Space Ranger** and **Adam** soon faded from the pages of **MIS** while **Hawkman** moved into his own comic.

But **Adam** wasn't quite through yet. **HAWKMAN #18** and **#19** (Mar. & May, 1967) guest-starred **Adam** and, when Julie once again returned to **STRANGE ADVENTURES #222** and **#226** featured new **Adam Strange** stories. Denny O'Neil had written the first one ("Beyond the Wall of Death") and Gardner Fox had written a peculiar "picture-story" ("The Magic-Maker of Rann"), for his last **Adam Strange** effort. The stories were illustrated by Gil Kane and Murphy Anderson, and Anderson, respectively.

During this revival attempt **Adam** even had a brief appearance with **Batman** in **BRAVE AND THE BOLD #90**, July, 1970 ("You Only Die Twice"). But it was useless We had reached the moon and that particular "mystery in space" had seemingly been solved. Time had caught up to **Adam Strange** and he faded out with the last Zeta-Beam.

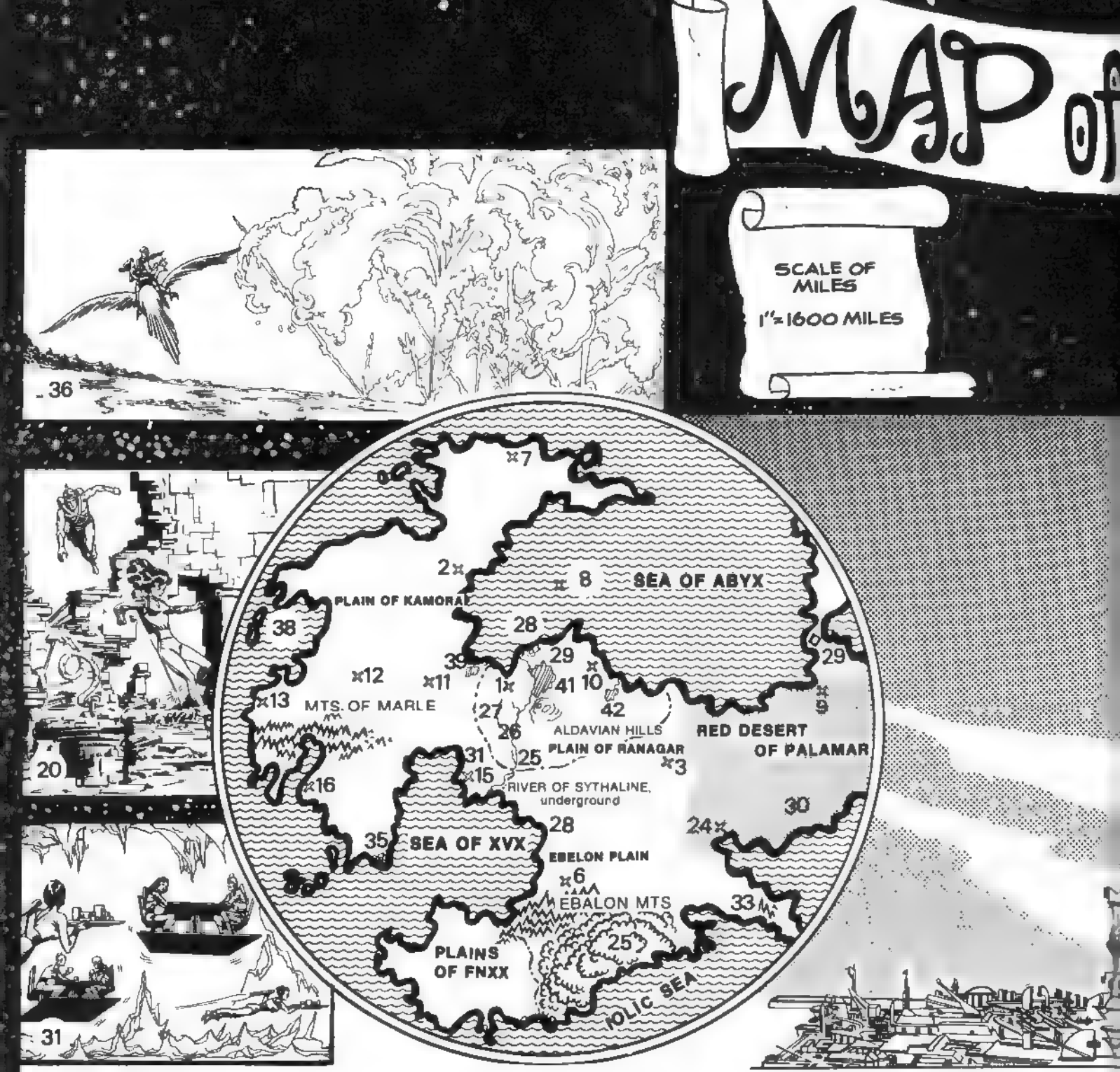
In **JLA #120** and **#121, Adam** fought his arch-foe, Kanjar Ro as that vile villain tried once again to destroy **Adam** and his **JLA** comrades. At the end of that adventure, **Adam** finally made Alanna of Ranagar his bride and, very probably for all time, he retired.

The Zeta-Beam has been turned off and **Adam** and Alanna have settled on Rann to do research and rebuild that planet's science up to the technological greatness it once had achieved.

But, standing in the square of the great capital city of Ranagar, on the planet Rann, 25 trillion miles from Earth, is a statue of a young man in a futuristic costume. On that monument's pedestal are inscribed these words:

"Earthman Adam Strange
Rann's Champion of Champions"

Thus it remains . . .



Cities and Landmarks of Rann

(1) RANAGAR, Capital city of Rann.
(2) KAMORAK
(3) SAMAKAND, Vanishing city appearing once every 25 years
(4) YARDANA (VARDANA) Ruined city, home of the Zoora tribe
(5) DYS
(6) PARMALEEN
(7) MOORM, The Ice City
(8) YS, the Floating City
(9) BERENGARIA
(10) ZARED, Ranagar's sister city. In ancient times Zared and Ranagar devastated the planet in a war over the rights to the Lake of Insalla
(11) SHALIMAR
(12) BALIMOOR
(13) KLYSTEELA
(14) ANATHUL
(15) AKALON
(16) KALLANOOR
(17) MOORL
(18) BRUUL
(19) ALKAMAR
(20) SUMURU, ruined city
(21) ILLSOMAR, ruined city
(22) TARRAZON, ruined city
(23) ALKAMA
? PAGATHAN, the Lost City

RANN

RESEARCHED BY SARDATH OF RANAGAR, ADAM STRANGE AND JACK C. HARRIS

(24) ILARTHIC, The Desert City
(25) XYBB FOREST
(26) GORGE OF CHRYSTAR
(27) VALLEY OF SUMMARU
(28) ORICHALK MINES
(29) REEKAN FORTRESS
(30) LAND OF A THOUSAND SMOKES
(31) ICES CAVES OF AKALON
(32) RADIOACTIVE ROCKS OF KALTHYLL
(33) SPIRES OF SPLEETH
(34) TYROOLIAN MARSHES
(35) KARRALINAN MARSHES
(36) DANCING WATERS OF ATHINE
(37) OLD RELIABLE, the Sinking Island
(38) CARTER ISLAND, Rann's Arsenal

Lakes of Rann

(39) LAKE OF ABONADDA
(40) LAKE TARALAN
(41) LAKE OF INSALLA
(42) LAKE OF KLALEEN

* UNEXPLORED

THE AMAZING WORLD OF LETTERS

Dear Bob,

In the past four days, I have bought ten DC comics: **ACTION #450, BATMAN #267, DETECTIVE #450, FLASH #'s 235** and **236, JLA #122, OMAC #7, PLOP #16, SUPERMAN #291** and **WORLD'S FINEST #232**

My complaint is not about the screwy distribution of comics in my area. Rather, it is about the screwy distribution of letters in the letter columns. In those ten issues, Peter Sanderson appears twice, Clint Thomas three times, and the constantly present Bob Rodi has an unbelievable six letters published!

You are pushing the favoritism bit just a little too far, don'tcha think?

Allan Asherman tells me in his beautiful preprinted card that you get so much mail even **Superman** couldn't handle it. If so, you should be able to come up with other letter writers than these three.

If patterns of the past are to be continued, Mr. Rodi will probably join Guy Lillian, Marty Pasko and yourself on the DC payroll at which time some other LoC hog will move into his place!

You try to rationalize this blatant abuse in **FLASH #236**. "Be equally clever in your own LoC's and you too can appear in Flash-Grams." Ha! If out of all those letters you can't find any with originality and creativity, then you people aren't looking hard enough! I just won't buy that explanation.

You should be publishing letters from others than your usual group of select persons. The letters page is for all the fans, not just the chosen few. Readers spend time and energy writing those letters and you should respect them for it. So what if it isn't the greatest piece of creativity? It's somebody's ideas and suggestions and comments and they deserve the same chance to have the ego trip of seeing their names in print as your immortal three. And you might just avert a little resentment and jealousy of so many others who would try to break into your elite group

So how about a little quality in the lettercols? It would be nice of you guys

SHERMAN BOYSON
2111 Washington/UMass
Amherst, MA 01002

(Gee, Sherman, you must have **really** been ticked off by **SUPERMAN #291** Our "big three" monopolized that mag's lettercol!

Seriously, though, you are getting a bit carried away with this "elite group" routine. The magazines you bought have lettercols put together by five different people! It is therefore not unlikely that Bob Rodi, who writes to just about every one of our magazines—and most of Marvel's from the number of times he's seen print there—to be chosen half a dozen times for publication. Sure Guy, Marty, and I—along with Mr. Rodi—have had plenty of letters published, but do you have any idea how many didn't see print? In my own case, I wrote over 500 letters and got 135 into print. Tell me again about time and energy spent.

Finally, by my tallying, in those 10 issues we ran 67 letters or excerpts from same. Discounting the combined total of our "trio," that leaves 56 other people whose names saw print!—BR)

Dear Mr Rozakis,

I've noticed that in such comics as **SUPERMAN, BATMAN** and **ACTION**, you very seldom print a letter from a girl. If, by chance, you do print one, it's usually something silly or a girl writing to say how sexy she thinks a certain character is. They're just not serious like most of the boys' letters you print (with the exception of Boliver, of course). The only serious letters you print are in comics like **WONDER WOMAN, LOIS LANE** and sometimes **SUPERBOY**. Of course, these mags also run letters from guys.

Comics like **SUPERMAN** and **BATMAN** may be oriented more towards boys than girls, but you probably have a larger female readership than you realize. I think you should try to print at least one good letter from a girl in each lettercol. A lot of boys may not agree, but they should realize that they are not alone in reading and enjoying superhero/adventure comics.

I also noticed that you have not once printed a girl's letter in **AMAZING WORLD**. I realize this is probably not deliberate, but I thought someone should point it out so you can do something about it.

JANET REGIS
212 Sylvester
Christopher, IL 62822

(Janet, before yours arrived, we never RECEIVED a letter to **AWODCC** from a girl! As for the other magazines, a similar situation exists. Few of our female readers write in and since Irene Vartanoff retired from LoCing, we

haven't really had a regular lettercol gal. Ladies, the position is open—start sending in your letters!—BR)

* * * * *

Dear DC,

Is there any chance of getting someone other than Bob Rozakis to do the DC lettercols? DC exceeds their "marvelous" competitors in every way but one. They have serious—or at least interesting replies to their LoCs.

Bob, if someone in the middle of a letter makes a comment on characterization or plot or asks a question, can't you even acknowledge their remarks instead of making a stupid pun on the correspondent's name, a joke about the last line in his letter or a dumb introduction to the next correspondent?

I would really like to know if people like Julius Schwartz, Murray Boltinoff, Denny O'Neil and Joe Orlando read the tons of mail DC gets. Many of the letters raise interesting questions or make excellent suggestions and if they are not read, then the purpose of Flash-Grams, JLA Mailroom, Metropolis Mailbag and Letters to the Bobman . . . er, you know what I mean . . . is completely destroyed

By the way, if you're stuck for a reply to this LoC, why not try, "Well, this reader is 'Forman" negative opinions of me . . ." and go on from there?

RICHY FORMAN
Warminster, Pa.

(Doesn't anybody out there like our lettercols? Rather than be accused of not answering your questions, Richy, I'll answer them in order (1) Other people than myself do some of the letter pages, namely Paul Levitz, Allan Asherman, E. Nelson Bridwell, and Jack C. Harris and all but Paul initial their handiwork. (2) Yes, I can . . . and do quite often! (3) I know Julie reads every bit of mail he gets and I would assume the rest of our editors do the same! (4) I'm not stuck for a reply, but thanks anyway!—BR)

* * * * *

Dear Woodchucks,

I'd like to say that **THE JOKER** can succeed as a magazine, but I agree with Fred Schneider that philosophically, it is impossible. We have all been raised with the idea of good's eternal triumph over evil and the whole history of the world reflects that belief. But what I think Mr Schneider is conveying is that, by giving **The Joker**, archnemesis of **Batman**, his own magazine, you will oppose this belief by allowing him to be a star and hero(?). Needless to say, good does not always win over evil in reality, but then again, if giving **The Joker** his own mag means that he will carry on his criminal escapades only to be imprisoned at the end of each story, he might as well not have one.

NICHOLAS CRINCOLI
22 Trotters Lane
Elizabeth, NJ 07208

* * * * *

Dear Mr. Rozakis,

Fred Schneider's comparison of **Sinestro** and **Lex Luthor** in **AWODCC #6** seems to me totally false.

Sinestro was just what the Guardians of the Universe were looking for when they picked **Green Lantern.** He is a man totally without fear, but the Guardians failed to realize that such a man might also be without respect for any authority.

Lex Luthor is something totally different. As he appeared from 1940 through the early '60's might fit Mr. Schneider's concept of absolute power corrupting, but since then, **Luthor** has been shown to be a very complex individual. He does not battle society or the Law. He fights **Superman** who he feels has done him wrong. **Luthor** is basically correct in assuming that **Superboy** was responsible for his loss of hair, but he is wrong in thinking it was deliberate. The Boy of Steel was showing off, not thinking before acting and so used his super-breath on the fire instead of first rescuing **Lex** from the burning lab.

Luthor is far from being totally evil. He loves his sister, his nephew and athe people of the planet Lexor. He believes in God and knows he must face Judgment for his actions. He has even been shown rescuing **Superman,** most recently from the **Parasite.**

The thing that will keep **Superman** and **Luthor** enemies is that neither will admit he made a mistake.

ANDREW N. WILSON
4532 Clarewood Ave.
Dayton, OH 46431

* * * * *

Dear Guys,

I totally disagree with Fred Schneider about **The Joker**. **THE JOKER** can succeed as a comic because of his great entertainment potential. No one reads comics if they aren't entertained and so far the stories have been quite enjoyable. Readers don't always buy a comic just because the lead character is good. Look at Marvel's **Hulk** and **Sub-Mariner**, both are vengeful towards the human race.

Villains make comics interesting. Who would buy **SUPERMAN** or **BATMAN** if the hero fought petty thieves and muggers. The villains provide conflict, plot and action and **The Joker** is probably the most popular villain of them all

DAVE WILLCOX
625 S Highland Avenue
Arlington Hts., IL 60005

(So much for this month's discussion of The Joker and his fellow felons. Now to close a can of worms that we never should have opened!—BR)

* * * * *

Dear Mr. Rozakis,

After reading the letters page in **AWODCC #6**, I must register a complaint. The first two correspondents jumped all over the Marvel Comics Group like it was World War III and they were the enemy.

There is no need to put down the competition, since it accomplishes nothing. True, **AWODCC**'s letters page is a forum for reader comment, but I believe these comments should pertain to DC comics only. If there is any need to refer to a competitor's line, no put-down should be inferred.

DWAYNE TAKEDA
13841 Yockey St.
Garden Grove, CA 92644

(The mail commenting on the above-mentioned letters came in three varieties: Pro-DC, Pro-Marvel and "Please don't run letters like this!" After reading through all the comments, we woodchucks decided that the best way to avoid an all-out "war-on-paper" was to drop the matter entirely.

Every comics reader is entitled to an opinion about whose comics are the best. Many LoCers remarked that quality material is not restricted to any one comic company and that they judge each magazine on its own merits, regardless of who publishes it. Suffice it to say that we will not open this particular topic for discussion again!—BR)

* * * * *

WHAT'S IN STORE DEPT: Next issue, **AWODCC** takes a look at the Production end of DC with interviews of Sol Harrison, our VP and Director of Operations, and Jack Adler, our Production Manager. Plus a variety of articles that nobody's written yet so I won't mention them.

Our tenth issue will spotlight our War magazines and will feature an interview with Ric Estrada and a look at Robert Kanigher's variety of battle stars

I should also mention that we'll be working on a very special edition of **AMAZING WORLD**, to be published in conjunction with our SUPER-CELEBRATION next February 27-29th. You can be sure it'll be full of articles and surprises befitting the event, but more about **that** next issue. . . .

* * * * *

Address all correspondence to AMAZING WORLD OF LETTERS, National Periodical Publications, Inc., 75 Rockefeller Plaza, New York, NY 10019 ●

Director of Paroles
Department of Corrections
Central State Prison
Central City

Dear Sir:

I enclose herein the following reports on the super-villains in question. As requested, their police records on their battles with the FLASH are appended. My personal advice is that you keep these arch criminals locked up permanently and kept far away from the prison library and its back copies of FLASH. Should they ever read the back issues, they could easily learn their previous mistakes and become even greater menaces to the public.

Very truly yours,

Carl Gafford

Carl Gafford, Parole Examiner

SCUDDER, SAMUEL JOSEPH
ALIAS THE MIRROR MASTER

Specialty: adapting all sorts of mirrors for crime

First appearance :"The Master of Mirrors" from Mirrors" from FLASH #105 (Feb.-Mar. 1959)
Other FLASH appearances: #s 109, 119, 126, 130, 136, 146, 155, 161, 174, 188, 206, 219, 231.

A very charming fellow to talk with, full of stories of mystical mirror-lands where he was not permitted to steal (that happens here, too, but in this land the natives GAVE their possessions to him). Very reflective nature, determined to be a success...as Number One on the prison's Most Successful Criminal Poll.

SNART, LEONARD
ALIAS CAPTAIN COLD

Specialty: Sub-zero, high-pressure cold gun capable of freezing anything instantly.

First appearance: "The Coldest Man on Earth" in SHOWCASE #8 (May-June, 1957)

Other FLASH appearances: #s 114, 129, 134, 140, 150, 155, 166, 174, 193, 226

Got a very chilly reception from this one. He's cool about everyone. In fact, the only thing he doesn't want cold are his women. But he's still smoldering a slow burn for THE FLASH. Keep this one on ice for the future.

ABRA KADABRA
(No other name given)

Specialty: 64th Century science that seems almost magical in nature.

First appearance: "The Case of the REAL-GONE Flash" (FLASH #128, (May, 1962).

Other FLASH appearances: #s 133, 149, 163, 170, 175, 182, 212.

Frustrated old fellow. It's bad enough to be 44 centuries away from home, but nobody ever invited him to join a ROGUE'S GALLERY or be the entertainment at a VILLAINS' CONVENTION. He gets no respect. Why, in the last issue he appeared in, his white costume was printed out of register.

Give him 33 centuries with good behavior.

JESSE, JAMES
ALIAS THE TRICKSTER

Specialty: jet cushion shoes that enable him to run on air and an everchanging bag of tricks

First appearance: "Danger in the Air" from FLASH #113 (June-July, 1960)

Other FLASH appearances: #s 121, 129, 142, 152, 177, 209, 228

A real dreamer with his head in the clouds constantly. As the above inversion of his name suggests, Jesse has a fascination with his "counterpart," desperado Jesse James. So much so that when I expressed a train of thought to him, he tried to rob it. Let him trade western quips with TERRA-MAN for a few years in the calaboose.

DILLON, ROSCOE NEYLE

ALIAS THE TOP

Specialty: Spinning himself at high speeds; using gimmicked tops to commit crimes.

First appearance: "Beware the Atomic Grenade" in FLASH #122 (Aug., 1961).

Other FLASH appearances: 141, 155, 174, 219, 231.

All I got was a runaround from this subject. If he'd stop going around in circles, he wouldn't wind up in prison all the time. Definitely unbalanced, but with proper care might take a turn for the better.

HARKNESS, "Digger"
ALIAS CAPTAIN BOOMERANG

Specialty: gimmicked boomerangs capable of everything from breaking through walls to bridging dimensions of time and space.

First appearance: "Here Comes Captain Boomerang" from FLASH #117 (Dec., 1960)

Other FLASH appearances: #s 124, 148, 155, 174, 209, 227

Cheery fellow, always bouncing back with a clever remark or anecdote. But like a bad penny, "Digger" keeps turning up on the WRONG side of the law. He has expressed another interest besides robbery: aeronautics. Specifically, sending a FLASH-tipped boomerang into orbit.

MARDON, MARK
ALIAS THE WEATHER WIZARD

Specialty: Electro-vibrator wand that enables subject to exercise control over weather conditions in limited areas.

First appearance: "Challenge of the Weather Wizard" from FLASH #110 (Dec.-Jan. 1959-1960).

Other FLASH appearances: #s 130, 145, 222, 231.

Very erratic person; cool one day, hot the next. He breezed into my office, but stormed right out again. When he calmed down later, I tried to clear things up, but he started to go foggy on me and hailed me out of the room. Considering the power he weilds with his weather wand, you'd best keep him locked up until hell freezes over.

SAVAGE, VANDAL

Previous known names: VANDAR ADG (chief of the UGH tribe 50,000 B.C.), CHEOPS (builder of the pyramids), GHENGIS KAHN, MARSHAL SAUVAGE, and BARON VON SAVAGE.

First appearance: "Vengeance of the Immortal Villain" from FLASH #137 (June, 1963)

Other FLASH appearances: #215, 235.

Specialty: immortality and the sciences of the ages.

The so-cabled "Immortal Villain" with whom time is finally catching up: he's getting his first grey hairs in 50,000 years. At this rate he'll be needing a cane by the year 12,560 A.D.

Parole not recommended; anything short of a life sentence is pointless in his case.

GRODD, GORILLA

Specialty: Force of Mind over all living creatures with the exception of humans, other super-apes, most large animals and small dogs with big, floppy ears.

First appearance: "Menace of the Super-Gorilla" from FLASH #106, (April-May, 1959)

Other FLASH appearances: #s 107, 108, 115, 127, 155, 172, 209.

PAROLE FOR GRODD??! For the avowed Master of Humanity and intended Subjugator of the World?

--- NO WAY!!

DESMOND, AL
ALIAS MR. ELEMENT

Specialty: transmutation of the elements with the aid of his Philosopher's Stone.

First appearance: "Master of the Elements" in SHOWCASE #13 (Mar.-Apr. 1958).

Other FLASH appearances: #s 147, 153, 216

DESMOND, AL
ALIAS DR. ALCHEMY

Specialty: Mastery of the Periodic Table through ultra chemical science.

First appearance: "The Man Who Changed The Earth" (SHOWCASE #14 (May-June 1958).

Other FLASH appearances: #230.

Progress Report on Subject's parole: has completely readjusted and is now leading a full and productive life.

Well, one out of 15 super-villains isn't bad.

DIRECT CURRENTS

Our ceaselessly-shifting schedules have been changing again, so there's a whole new bunch of new magazines and **FIRST ISSUE SPECIAL** features to be announced this month—as well as a dramatic change in the frequency of **THE AMAZING WORLD OF DC COMICS** which foreshadows even bigger things to come!

* * * * *

After a portentous announcement like that, we won't keep you on the edge of your chair any longer—**THE AMAZING WORLD OF DC COMICS** is increasing its frequency to **seven** times a year for 1976, in order to bring you a very special issue in February. Why a special issue in February, you ask? Simple—to celebrate the most fabulous comics convention ever held, a Super-Celebration hosted by the **DC** staff at the **Hotel Commodore** in New York City, on February 27-29, 1976. We don't have all the details at press-time, but if you want all the info send a stamped, self addressed envelope to: Phil Seuling, Box 177, Coney Island Station, Brooklyn, New York, NY 10019.

* * * * *

Speaking of 1976, we trust that you've all seen the spanking new **DC SUPER-HEROES CALENDAR** just released by **Warner Books**, and now on sale at bookstores and stationary shops across the country. It spotlights fourteen new, never-before-published Neal Adams and Dick Giordano drawings of our characters in panoramic full-color, and a Nelson Bridwell-noted day-by-day listing of the important events in the lives of your favorite heros.

* * * * *

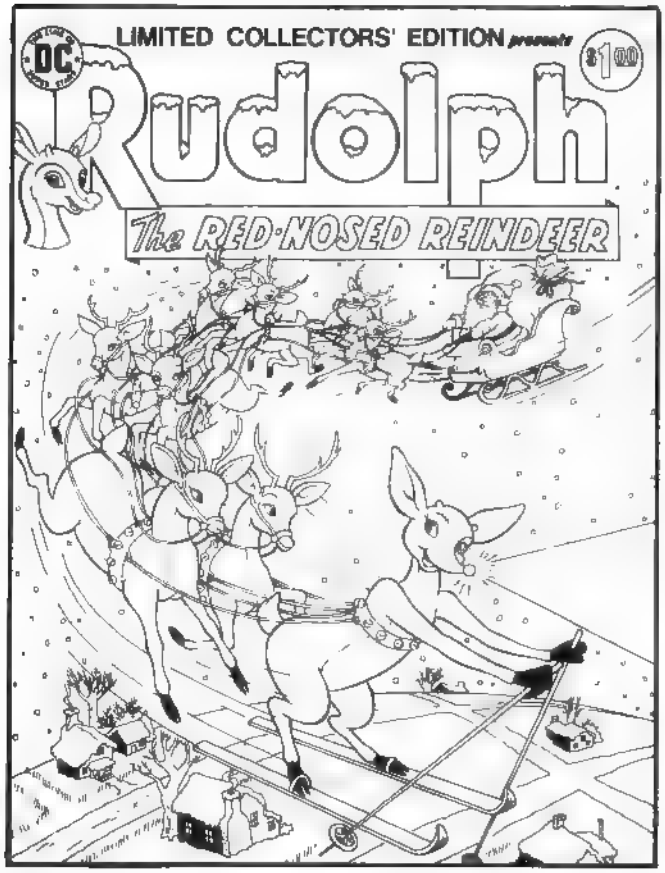
The new look line of **DC** titles begins hitting the stands with the issues listed in this **Direct Currents**, so watch for details on **ALL-STAR COMICS, BLACKHAWK, BLITZKRIEG, WARLORD, PLASTIC MAN, KOBRA** and **KARATE KID** futher back in this feature. But right now, here's the scoop on our other exciting premieres:

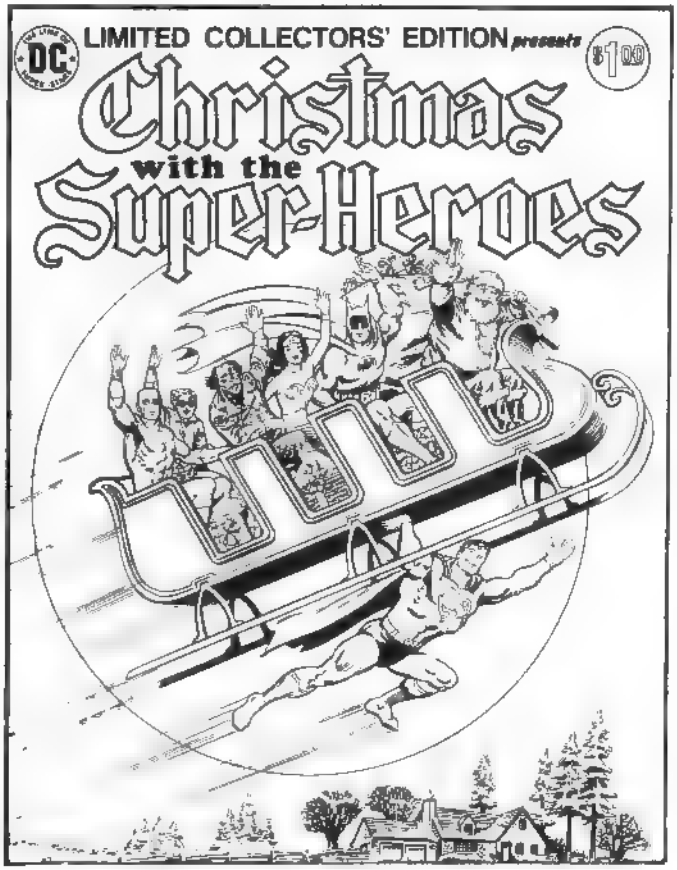
• **THE METAL MEN** are back in their own mag now, a Steve Gerber-Walt Simonson saga kicking off this new Gerry Conway—edited title in January. The robots with human emotions will be picking up where they left off and Doc Magnus will be back too—only now he's out to destroy his gleaming gladiators.

• **SUPER DC GIANT** is returning to print, as an ever-changing collection of classics spotlighting one of our heroes or magazines. The first revived issue, **#27**, will be out in December and will showcase **The Teen Titans**—and from there it'll move on to such other **DC** greats as **PLOP!, The Legion Of Super-Heroes, Aquaman, The Flash, Sgt. Rock,** and **The Swamp Thing**. Watch for the latest issue each and every month, 'cause we're so sure of this mag's success that we're kicking it off as a monthly 50¢ Giant!

• **FOUR STAR SPECTACULAR** is our other new 50¢ Giant, and this one will be slightly less startling, but equally enjoyable, as editor E. Nelson Bridwell collects a quartet of our greatest heroes within four-color covers every two months

• Lest you think that all our ideas are for reprints or revivals of old **DC** titles, here's our two newest super-groups. One was briefly introduced in **JLA** #107-108, and the other is likely to take them on someday. The first is **THE FREEDOM FIGHTERS**, the old **Quality Comics Group** characters we promised





you last issue, and the other is **THE SECRET SOCIETY OF SUPER-VILLAINS**, the horrors you love to hate. More about these next time.

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Now for our beloved corrections corner, in which we admit that things happen so fast that we can hardly keep track of them. First of all, we'd like to announce that three items we featured in the last **Direct Currents** have changed:

• First, **KAMANDI** never became a bi-monthly. We were so knocked out by the new look the mag is taking on under editor Gerry Conway that we kept up its monthly status. So add:

( ) **KAMANDI #36 (December).** The saga of "The Hotel" unwinds as the last boy on Earth invades a resort that rents its rooms by violence in a Jack Kirby-D. Bruce Berry story. Cover by Joe Kubert. (On sale the first week in September); to your last **Direct Currents**.

• Second, we decided to keep **SUPER-TEAM FAMILY** as a 50¢ Giant, so note that we added reprints of the first **Batman-Deadman** classic ("The Track Of The Hook" by Bob Haney and Neal Adams) and a **Green Arrow** story with a mystery guest ("Case Of The Vanishing Arrows" with art by Lee Elias) to #2, listed last time

• And last, **KING ARTHUR** is going to be published as a special $1 **LIMITED COLLECTORS' EDITION**, not as a bi-monthly 25¢ title

* * * * *

On the **FIRST ISSUE SPECIAL** front, we've revised our schedule for that mag, and here's what you should be waiting for:

• **STARMAN** is a new type of superhero from the furthest reaches of space, and he'll be in #12, courtesy of Gerry Conway, Mike Vosburg and Mike Royer.

• **THE NEW GODS** issue we've been promising should be #13, and that'll be very unlucky for anyone caught without a copy of this latest chapter of the war of the gods.

• **GREEN ARROW** and **BLACK CANARY** will be joining forces in #14, with editor Julie Schwartz presenting his usual creative combo of Elliot Maggin and Mike Grell.

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Turning from the special to the spectacular, here's a look at the next couple of $1 **LIMITED COLLECTORS' EDITION** volumes coming. This issue fills you in on our annual **RUDOLPH** and **CHRISTMAS WITH THE SUPER-HEROES** pair, but after that you can look for the single greatest story in the history of comics—as **SUPERMAN**

A DC MARVEL PRODUCTION
THE GREATEST SUPERHERO TEAM-UP OF ALL TIME!
THE BATTLE OF THE CENTURY
$2.00
SUPERMAN VS the AMAZING SPIDER-MAN

MEETS SPIDER-MAN in an all-new unique $2 edition co-published by **DC** and **MARVEL**. This will be the longest comics story every done, running 90 pages or more in one issue, and prepared by the top talents of both companies' Gerry Conway, Ross Andru, and Dick Giordano creating the book under the guidance of Carmine Infantino, Stan Lee, and consulting editors Julie Schwartz and Roy Thomas. Need we say that it will be a classic?

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To make room for some of these new projects, as usual we must bid farewell to a few of our old favorites. This time round, note that the last issue of **SANDMAN** is #6, **JUSTICE INC.** is #4, **BEOWULF** is #6, **STALKER** is #4, and that the following frequencies are moving down a notch: **HOUSE OF SECRETS** from monthly to bi-monthly, and **SHAZAM!** and **YOUNG LOVE** to quarterly. Also let's give a belated tip of the hat to the new editor of **YOUNG LOVE**, the Woodchucks' own Allan Asherman.

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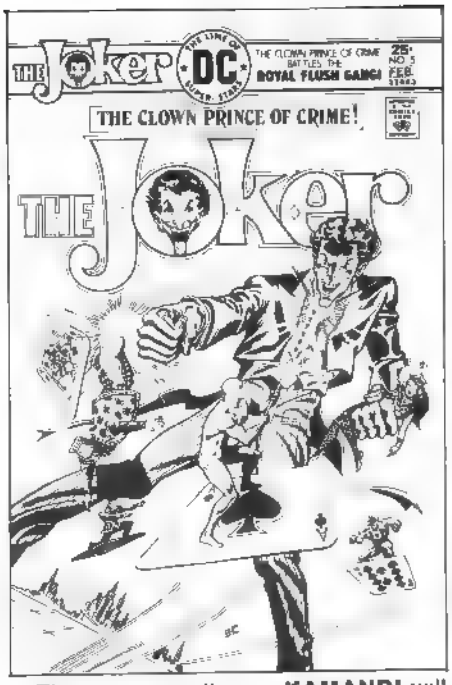
Having taken care of the earth-shattering news, let's move on to the earth-moving news: the day-to-day events without which we couldn't function:

• Jim Aparo made a personal appearance at our offices for the first time in three years to deliver a special fill-in story of **Aquaman** written by David Michelinie from regular scripter Paul Levitz's plot. Dave and Paul liked working that way so well that they're planning a repeat performance on a new project some time soon.

• Following the last labor of **Wonder Woman's** twelve trials (described in this issue's listings), she'll be rejoining her old team-mates in a special two-part **JLA** epic by **WW** scripter Martin Pasko

• Pasko will then be making his Bat-debut by creating a new villain for an upcoming issue of **DETECTIVE COMICS**



• The new penciller on **KAMANDI** will be old Kirby collaborator Chic Stone, who is also taking over from Jack on **KOBRA**. Chic's a new addition to our ranks, but he's been doing fine work all through the field for many years so we're you'll welcome him wildly.

• In the team-up department, a **Batman-Flash** thriller will be popping up in **BRAVE & BOLD** before the previously announced **Batman-Aquaman**, and **WORLD'S FINEST** fans can bid the **Super-Sons** farewell for the near future

• Editor Joe Kubert is returning to the drawing board at last—to do an art job for another editor's mag! Watch for an all-new Kubert scripted and illoed **Enemy Ace** classic as a special bonus in **STAR SPANGLED WAR STORIES** #200!

• In the surprise story department, watch for **Robin** and **Batgirl** in solo Christmas adventures in an upcoming issue of **BATMAN FAMILY**. Elliot Maggin's **Batgirl** is being pencilled by Pablo Marcos and Jose Delbo is illustrating Bob Rozakis' **Robin**.

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Legion fans should be on the lookout for a new story starring **Bouncing Boy** and **Duo Damsel**, as well as a complete diagram of a **Legion** cruiser that's coming up in **SUPERBOY**. Outside the mag itself, a new **Legion Handbook** is coming to the pages of **AWODCC**.

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Gerry Conway has a **Superman** story on his schedule, and is planning to return to the **JLA** in the near-future.

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Warner Books and **Crown Publishers** are producing a volume of the "Secret Origins Of Super-Heroes" drawing from the **DC** files. It will be issued simultaneously in hardcover and trade paperback, and will include the origins of **Batman, Superman, Wonder Woman, Flash, Green Lantern, Hawkman, Green Arrow, The Atom, Captain Marvel** and **Plastic Man.** All but Cap and Plas will be featured in two origin stories—one from the Golden Age and one more recent version. (Actually, Batman's are **both** Golden Agers!) Commentary and historical background will be interspersed in chapter form by Denny O'Neil.

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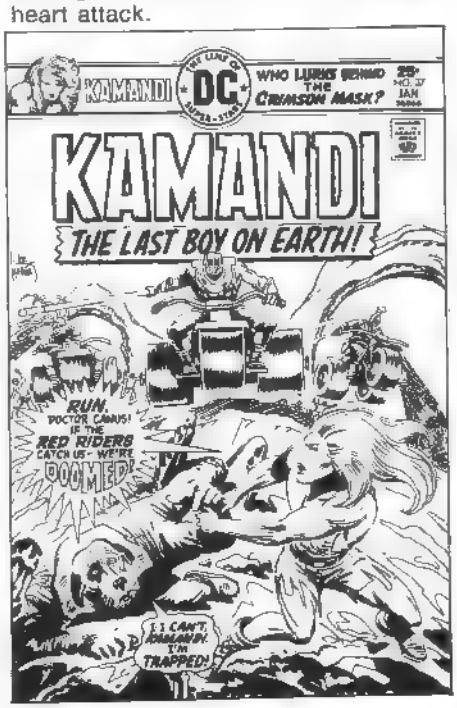
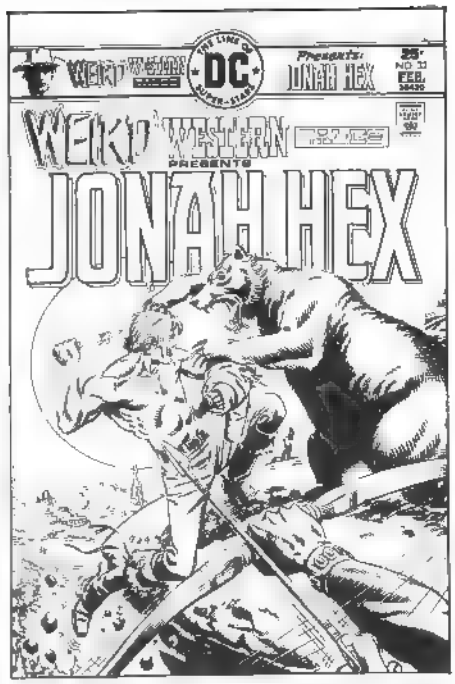
Closing on a more somber note, we'd like to wish a speedy recovery to ace letterer/production man Joe Letterese, who is sharpening his pen points while waiting to return to work after a mild heart attack.



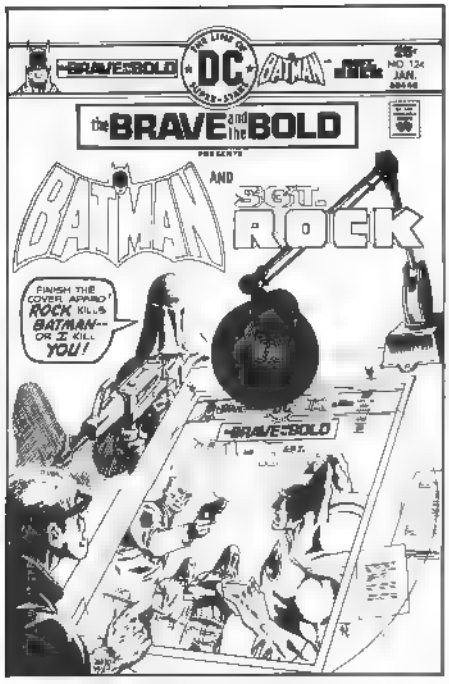
OCTOBER COMICS LISTING

( ) OUR ARMY AT WAR #288 (January). Leading off our 1976 issues is an incredible order for **Sgt. Rock** and the combat-happy joes of Easy Company: "Defend—Or Destroy!" in a new Bob Kanigher-Jack Lehti tale. Backing this up is a battle bonus saga of one of the holders of the coveted **Medal Of Honor** by Norm Maurer, and a **War Games** featurette by Sergio Aragones. Cover by Joe Kubert. (On sale the first week in October)



( ) GHOSTS #45 (January/February). Four true tales of the supernatural set out to frighten you into buying this issue: "The Headless Ghost," "The Spirit On The Ring" (art by Nestor Redondo), "The Glowing Specters Of The Swamp" (art by Teny Henson), and "Bray Of The Phantom Beast" (art by E.R. Cruz). Cover by Luis Dominguez. (On sale the first week in October)

( ) THE JOKER #5 (January/February). Long-time fans of the **Justice League** and card-sharks alike will remember the Royal Flush Gang, the unique crew of card-crooks who've battled our heroes from time to time. But now they're fighting our #1 villain, as "The Joker Goes 'Wilde' " in a new story by Martin Pasko, Irv Novick and Tex Blaisdell. Cover by Ernie Chua. (On sale the first week in October)

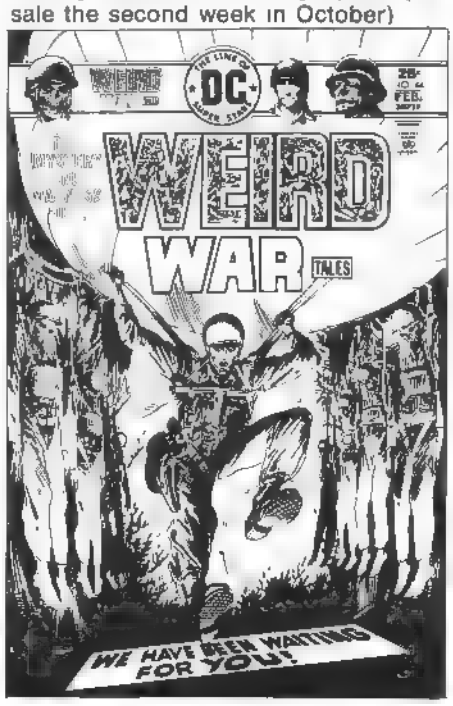


( ) **KAMANDI #37 (January).** Wrapping up the Kirby-scripted issues of **KAMANDI** is the strange saga of "The Crater People"—a race of adult children with secrets that will amaze you. Script and pencils by Jack Kirby, inks by D Bruce Berry. Cover by Joe Kubert. (On sale the first week in October)

( ) **WEIRD WESTERN TALES #32 (January/February).** Ths issue features the new material we had planned for a **WEIRD WESTERN TALES** Giant several months back. **Jonah Hex** in the first part of a two-part adventure taking him to the heart of Indian territory—"Bigfoot's War" by Michael Fleisher and Garcia Lopez—and **El Diablo** in "The Devil And The Dead" by Steve Skeates and Alfredo Alcala. Cover by Lopez. (On sale the second week in October)

( ) **JUSTICE LEAGUE OF AMERICA #126 (January). Two-Face** joins forces with the **JLA** to battle a macabre menace from the dimension where evil rules as the Weaponers From Qward invade Earth in "The Evil Connection" by Gerry Conway, Dick Dillin and Frank McLaughlin. Cover by Ernie Chua. (On sale the second week in October)

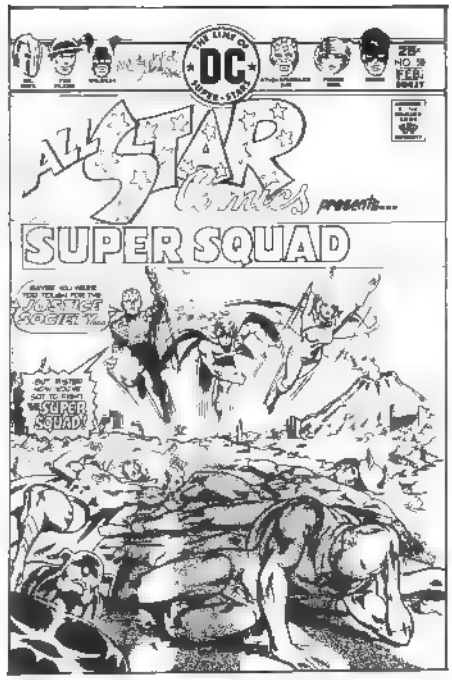
( ) **THE BRAVE AND THE BOLD #124 (January).** The **B&B** team-up epics have featured some strange saviors in their time, but this has to be the weirdest and wildest team ever! **Batman** and **Sgt. Rock** are fighting "The Small War Of The Super Rifles" and their awesome allies are writer Bob Haney, artist Jim Aparo and editor Murray Boltinoff! Cover by Aparo. (On sale the second week in October)



( ) **TOR #5 (January/February).** In a pair of classics from the past, Tor discovers that "Might Makes Right" and once again "Danny Dreams" that he is back in the world of 1,000,000 Years Ago. Script, art and cover by Joe Kubert. (On sale the second week in October)

( ) **WEIRD WAR TALES #44 (January /February).** This issue concludes the continuing story of Barry of Bleecker Street in the Year 700 After The Bomb with "The Emperor Of Weehawken" (Shelly Mayer and Alfredo Alcala), and also includes: "Photo Finish" (Jack Oleck and Ernie Chua) and "Fear No Evil" (Oleck and Garcia Lopez). Cover by Joe Kubert. (On sale the second week in October)

( ) **ALL STAR COMICS #58 (January /February).** After twenty-four years, the



triumphant return of the magazine more fans have demanded throughout our thirty-six year history! Representing the **Justice Society of America**, the original stars of the mag, are: **Hawkman, Doctor Fate, The Flash, Doctor Mid-Nite, Wildcat**, and **Green Lantern** (all the original Earth-2 versions, naturally). And joining them to form the all-new, all-star **Super-Squad** are three younger generation heroes of Earth-2 **Robin**, now a young adult and wearing a dynamic new costume, the **Star Spangled Kid**, now armed with the original **Starman's** Cosmic Rod, and **Power Girl**, the Earth-2 equivalent of **Supergirl**. Contributing to the creative chores are editor/writer Gerry Conway, artists Ric Estrada and Wally Wood, and cover artist Mike Grell—as the Earth is placed under a sentence of death by the Brain Wave! (On sale the second week in October)

( ) **TARZAN FAMILY #61 (January/ February). Korak** takes a journey on a 'Slave Ship" (Bob Kanigher and Noly Zamora), and a new chapter of **Beyond The Farthest Star** (script by Kanigher) are the new stories this time round, backed up by an assortment of Edgar Rice Burroughs-based material. Cover by Joe Kubert. (On sale the second week in October)

( ) **BLITZKRIEG #1 (January/ February).** Beginning a daring new look at war—from the enemy's point of view! Go behind the German lines and see World War Two as a human drama of men against men—and all men struggling against the horrors of war itself! This issue meet "The Enemy" for the first time in two epic tales by Bob Kanigher and Ric Estrada. Cover and editing by Joe Kubert. (On sale the third week in October)

( ) STAR SPANGLED WAR STORIES #195 (January). Beginning a new two-part adventure of **The Unknown Soldier** is an invasion of a school for assassins—as the man without a face must challenge the greatest killers of World War Two—"The Deathmakers" (David Michelinie and Gerry Talaoc). Plus "Duel In The Desert" (Jack Oleck and Bill Draut) and a **War Games** featurette by Don Edwing and Dave Manak. Cover by Joe Kubert. (On sale the third week in October)

( ) PLOP! #19 (January/February). Another collection of craziness, including: "Bug In The Works" (Steve Skeates and Dave Manak), **Plopular Poetry** by Wally Wood, "The Ultimate Alien Weapon" (Mike Pellowski, Skeates and Frank Thorne), **People Plops** by David Michelinie and Manak, and "Moment of Decision" (Arnold Drake and Bill Draut). Cover by Wood. (On sale the third week in October)

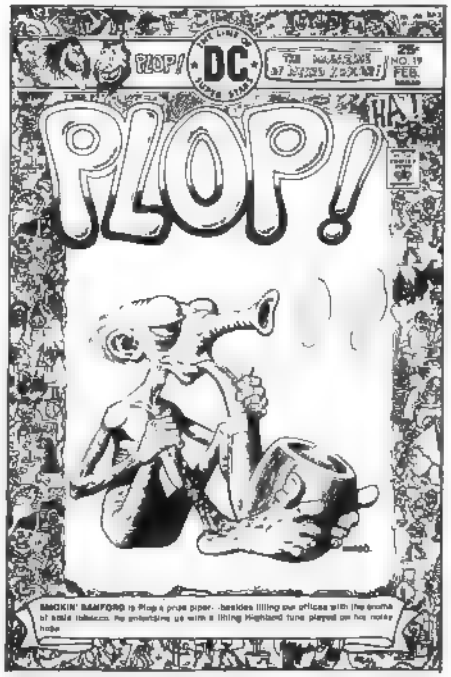
( ) SUPERMAN #295 (January). Following up on "The Legend" (**KAMANDI** #29) is a story which ties together the multiple futures that are currently floating around in the **DC** universe as **Superman** begins a strange quest in "Costume, Costume—Who's Got The Costume?" (Elliot Maggin, Curt Swan and Bob Oksner). Cover by Oksner. (On sale the third week in October)

( ) OUR FIGHTING FORCES #163 (January). Editor Murray Boltinoff takes over the guidance of **The Losers** and shifts into high gear with a new saga that interweaves the individual origins of **Johnny Cloud, Capt. Storm, Gunner** and **Sarge** and the beginning of the team in "Assault On Satan's Skull"

(Bob Kanigher and Jack Lehtl). Cover by Joe Kubert. (On sale the third week in October)

( ) WARLORD #1 (January/February). Fresh from his debut in **FIRST ISSUE SPECIAL** #8, the **Warlord** springs into action in his own magazine. Conceived, written and drawn by Mike Grell, this series takes place in the hidden world underneath the Earth's surface, and promises to be one of the fan favorites of the year! Cover by Grell, naturally. (On sale the third week in October)

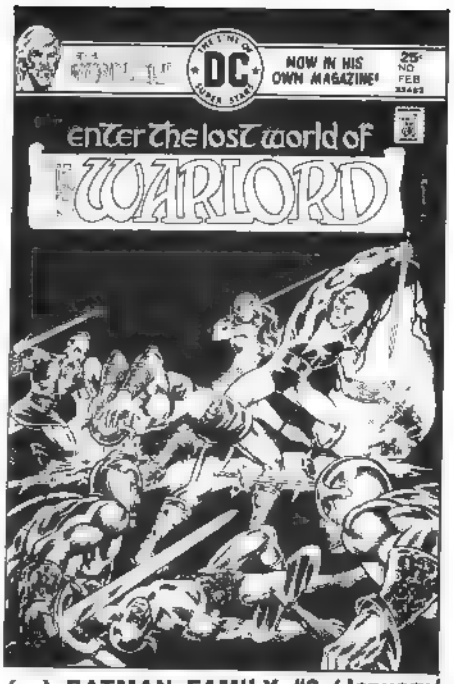
( ) BATMAN #271 (January). It's a simple matter of household routine when Alfred unwraps a rug that's a gift for Bruce Wayne, but it becomes a matter of murder when **Batman's** butler discovers that "The Corpse Came



C.O.D." in this latest mystery by David V. Reed, Irv Novick and Frank McLaughlin. Cover by Dick Girodano. (On sale the third week in October)

( ) BLACKHAWK #244 (January/February). The legendary warriors of World War Two return—as mercenary soldiers of fortune in 1975! New uniforms, new lives, but the same dynamic action stretching from Blackhawk Island across the globe in "Death's Right Hand" by Steve Skeates and George Evans. Cover by Joe Kubert. (On sale the fourth week in October)

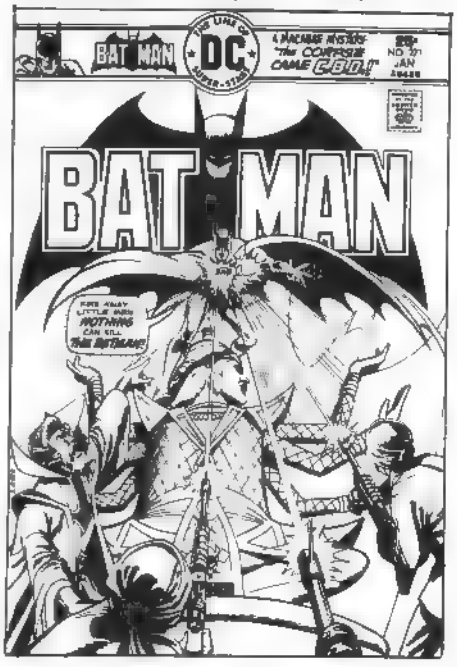
( ) SUPERBOY AND THE LEGION OF SUPER-HEROES #214 (January). **The Legion** learns that for some things there's "No Price Too High" in a new Jim Shooter-Mike Grell story. Plus a **Shrinking Violet** solo shocker—"Stay Small Or Die"—by Cary Bates, Grell and Bill Draut. Cover by Grell. (On sale the fourth week in October)

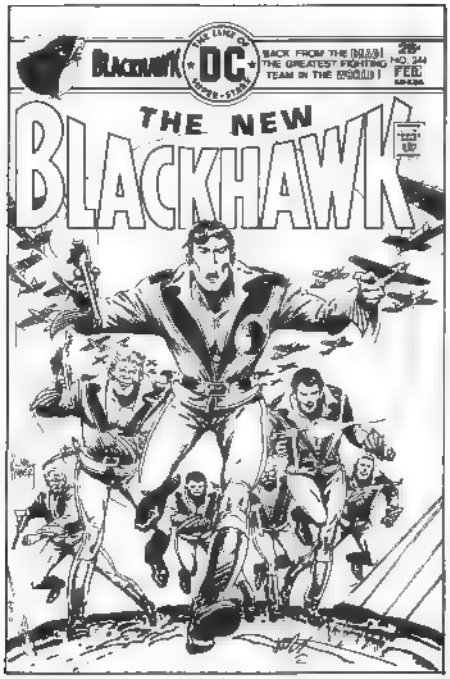


( ) BATMAN FAMILY #3 (January/February). The **Batgirl-Robin** team's back in all-new action on "The Isle of A Thousand Thrills" where they face such perils as dinosaurs and the Spanish Inquisition. Script by Elliot Maggin, art by Garcia Lopez and Vince Colletta. Plus "The Crimes Of The Kite Man," "The Challenge Of Batwoman," and the saga of the future **Batman** in "The Year 3000." Cover by Ernie Chua. (On sale the fourth week in October)

( ) SHAZAM! #22 (January/February). From the Golden Age of the **Marvel Family** come "Captain Marvel's Most Difficult Task" and "The Triton and the Tunnel" starring Mary Marvel. (On sale the fourth week in October)

( ) FIRST ISSUE SPECIAL #10 (January). Are you ready for **THE OUTSIDERS**? They're a unique new





super-group coming from Joe Simon, Jerry Grandinetti and Creig Flessel in this issue! Cover by Ernie Chua. (On sale the fourth week in October)

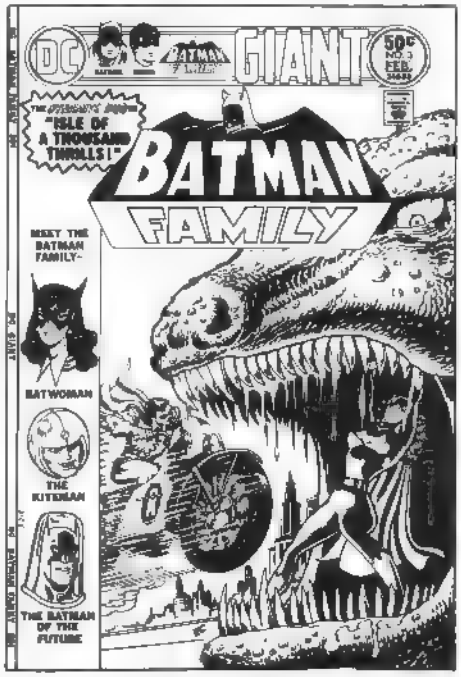
( ) G.I. COMBAT #188 (January). The crew of **The Haunted Tank** get handed an unusual gift—a "Souvenir From A Headhunter" (Bob Kanigher and Sam Glanzman). Plus: "Medic In The Dark" (Bart Regan and Ric Estrada). Cover by Joe Kubert. (On sale the fourth week in October)

( ) THE UNEXPECTED #171 (January/February). Three terror tales this issue: "I.O.U. One Corpse" (George Kashdan and Ruben Yandoc), "Feast For Slaughter," and "A Plague Of Panic" (Jack Phillips and E.R. Cruz). Cover by Luis Dominguez. (On sale the fourth week in October)

( ) CLAW THE UNCONQUERED #5 (January/February). Beginning . . . the mutli-dimensional saga of the "Grimstone Quest" by David Michelinie and Ernie Chua. Cover by Chua. (On sale the last week in October)

( ) WORLD'S FINEST COMICS #235 (January). Superman and **Batman** solve the mystery of "Superman's Stolen Birthday" (Bob Haney, Dick Dillin and John Calnan). Cover by Ernie Chua and Calnan. (On sale the last week in October)

( ) DETECTIVE COMICS #455 (January). Mike Grell makes his artistic debut on **Batman** with "The Heart Of A Vampire" (script by Elliot Maggin). Plus a new **Hawkman** feature—"The Battle Of The Backfiring Weapons" by E. Nelson Bridwell and Garcia Lopez.



Cover by Grell. (On sale the last week in October)

( ) HOUSE OF SECRETS #139 (January). Included in the last all-mystery issue are: "The Devil's Daughter" (Jack Oleck, Steve Ditko and Mike Royer), "Instant Rebirth" (George Kashdan and Bill Draut), "A Real Crazy Kid" (Steve Skeates and Nestor Redondo), and an **Abel's Fables** featurette. Cover by Berni Wrightson. (On sale the last week in October)

( ) ADVENTURE COMICS #442 (January/February). Aquaman in Europe—and the return of an old undersea foe in "The Dolphin Connection" (Paul Levitz, David Michelinie, and Jim Aparo). Plus the final chapter of **The Seven Soldiers of Victory** saga—"Confrontation" (Joe Samachson, Dick Dillin and Tex Blaisdell). Cover by Aparo. (On sale the last week in October)

( ) TARZAN #245 (January). Beginning the adaptation of an Edgar Rice Burroughs short story, "The Jungle Murders", with script, layouts and cover by Joe Kubert, completed art by one of our talented artists in the Phillippines. (On sale the last week in October)

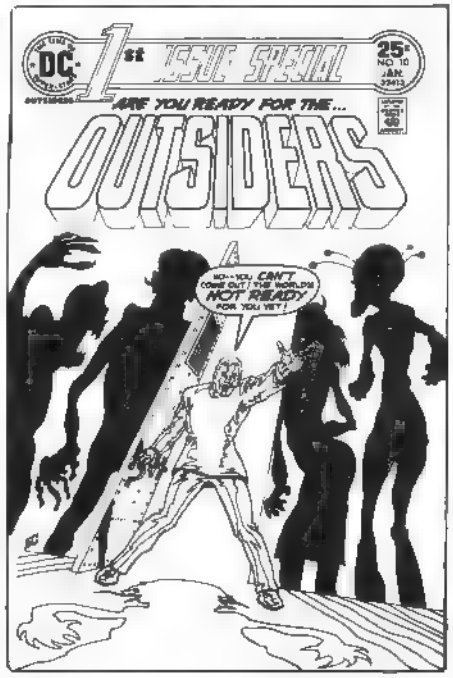
( ) ACTION COMICS #455 (January). This issue features a special novel-length adventure teaming **Superman** with his **Action-plus** co-stars **Green Arrow** and **The Atom** to battle "Junkman—The Recycled Super-Star" (Elliot Maggin, Curt Swan and Tex Blaisdell). Cover by Bob Oksner. (On sale the last week in October)

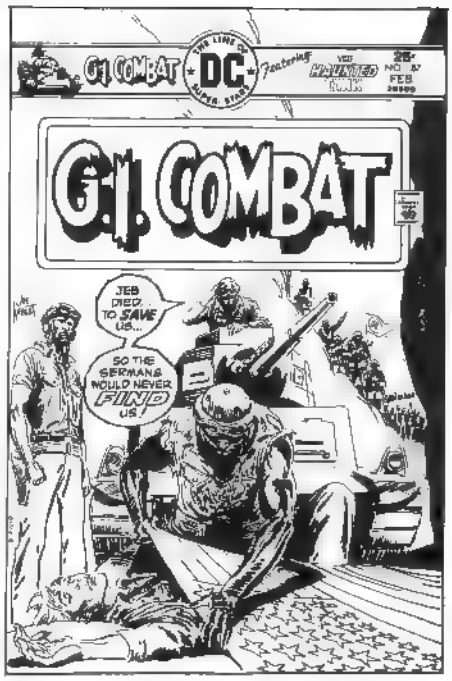
NOVEMBER COMICS LISTING

( ) OUR ARMY AT WAR #289 (February). Sgt. Rock is on "The Line" in this battle action thriller by Bob Kanigher and Frank Redondo. Plus a **Gallery of War** feature—"The Fourth G.I." by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the first week in November)

( ) YOUNG LOVE #120 (Winter). A collection of cuddly tales to warm the winter cold in your heart. (On sale the first week in November)

( ) JUSTICE LEAGUE OF AMERICA #127 (February). A new and different sort of villain faces the **JLA**. Meet The Anarchist when "The Command Is—Chaos!" (Gerry Conway, Dick Dillin and Frank McLaughlin). Cover by Dick

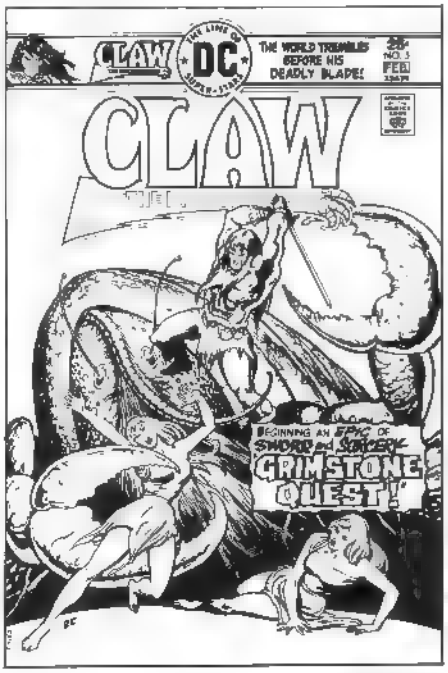




Giordano. (On sale the first week in November)

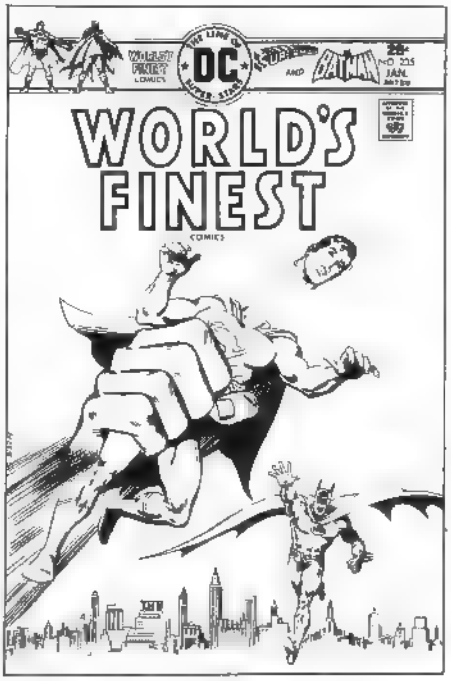
( ) MAN-BAT #2 (February/March). Kirk Langstrom becomes a "Fugitive From Blind Justice" when the **Ten-Eyed Man** returns, courtesy of Martin Pasko, Pablo Marcus and Ricardo Villamonte. Cover by Jim Aparo. (On sale the first week in November)

( ) PHANTOM STRANGER #41 (February/March). Closing off this mag's run is "A Time For Endings" for the **Stranger, Deadman**, Cassandra Craft, and Doctor Nathan Seine (Paul Levitz and Fred Carrillo). Plus the concluding chapter of **The Black Orchid** serial by Michael Fleisher, Russell Carley and Carrillo. Cover by Jim Aparo. (On sale the first week in November)



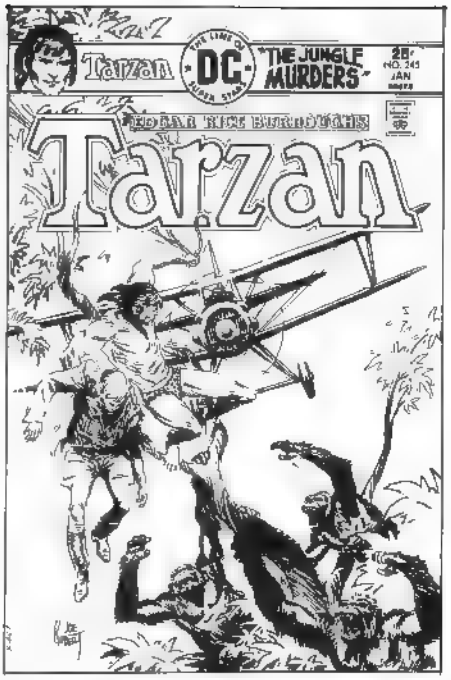
( ) SWAMP THING #21 (February/March). A science-fiction special as the man-monster is suddenly shifted to the depths of space where lurks Solus. "Requiem" is by David Michelinie and Nestor Redondo. Cover by Redondo. (On sale the first week in November)

( ) THE SUPERMAN FAMILY #175 (February/March). Superman's Girl Friend shifts into the spotlight long enough for the "Fade Out For Lois" to take place, courtesy of Gerry Conway and Kurt Schaffenberger. Plus: "Supergirl's Big Brother" (art by Jim Mooney), "The Legend Of Greenbeard Olsen" (Otto Binder, Curt Swan and George Klein), and "Perry White, Junior, Demon Reporter" (art by Wayne Boring). Cover by Schaffenberger. (On sale the first week in November)



( ) LIMITED COLLECTORS' EDITION #C-42—RUDOLPH THE RED NOSED REINDEER returns in the first all-new collection of his adventures in fifteen years. It's pages of fun by Shelly Mayer and Tony Henson, including stories, games, and a calendar. (On sale the first week in November)

( ) LIMITED COLLECTORS' EDITION #C-43—CHRISTMAS WITH THE SUPER-HEROES is back, and **Superman** and **Wonder Woman** lead it off in untitled Golden Age adventures (the **WW** tale is by Charles Moulton and H.G. Peter). Also featured are: "The Silent Night Of The Batman" (Mike Friedricha, Neal Adams and Dick Giordano), **The Sandman and Sandy** in "Santa Fronts For The Mob" (Joe Simon and Jack Kirby), and a **House of Mystery** tale—"Night Prowler" (Len Wein and Berni Wrightson). Plus: games and feature pages. Cover by



Bob Oksner. (On sale the first week in November)

( ) KAMANDI #38 (February). The new look **KAMANDI** begins happening here, with Gerry Conway taking over as writer and Mike Royer as inker, and Jack Kirby remaining as penciller. Learn more about Pyra, the incredible fire-being from the stars, and face other challenges on Earth After Disaster with **KAMANDI.** Cover by Joe Kubert. (On sale the second week in November)

( ) KARATE KID #1 (February/March). Spinning off from the **Legion of Super-Heroes**, the master of martial arts faces his greatest challenge in the Twentieth Century—himself! Editor Joe Orlando launches this mag with Paul Levitz, Ric Estrada and Joe Staton

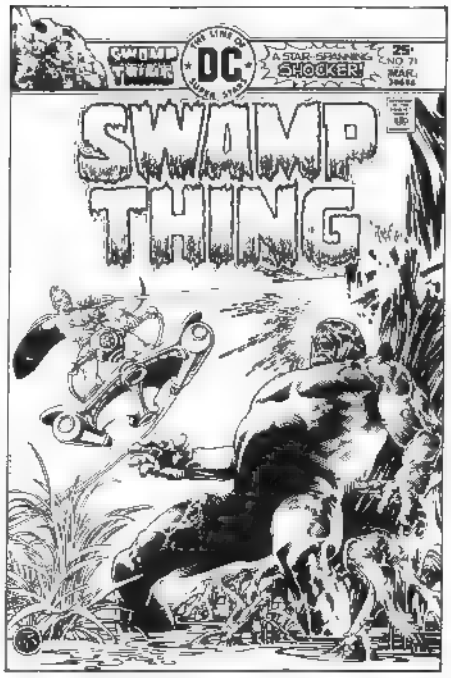
handling the creative chores. Cover by Mike Grell. (On sale the second week in November)

( ) STAR SPANGLED WAR STORIES #196 (February). Concluding the current Unknown Soldier saga is "Target: Red" by David Michelinie and Gerry Talaoc. Plus "Just One More" by David Michelinie, Steve Skeates and Teny Henson. Cover by Joe Kubert. (On sale the second week in November)

( ) HOUSE OF MYSTERY #239 (February/March). "The Day Of The Witch" has arrived in a Jack Oleck-Abe Ocampo story, which is backed up by "Dog Food" (Michael Fleisher, Russel Carley and Ramona Fradon) and a **Cain's Gargoyles** featurette by Sergio Aragobes. (On sale the second week in November)

( ) KONG THE UNTAMED #5 (February/March). The journeys of **KONG** and Gurat take on new meaning in "Bones Of A Martyr" by Gerry Conway, David Wenzel and Bill Draut. (On sale the second week in November)

( ) KOBRA #1 (February/March). You're an ordinary college student, leading a normal life—and then a cop walks in and tells you that you have a twin brother you've never seen or heard of—and the twin is the leader of the most evil empire on Earth! It's a tale of brotherly hate by: Jack Kirby and Steve Sherman, plotters; Martin Pasko, writer; Jack Kirby, D. Bruce Berry and Chic Stone, artists; and Gerry Conway, editor. (On sale the second week in November)



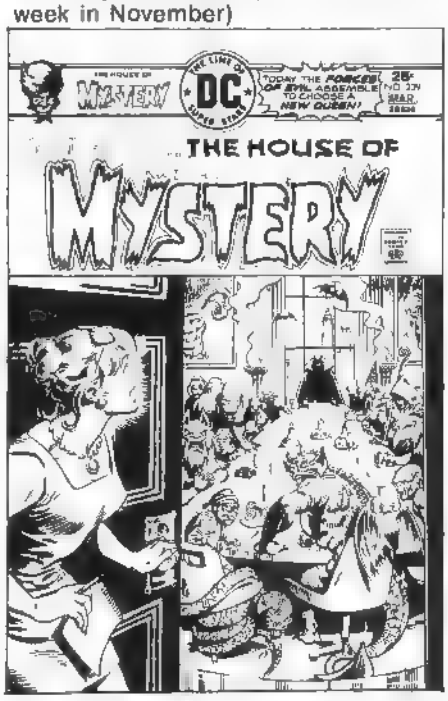
( ) SUPERMAN #272 (February). Beginning a four-part Super-Spectacular co-authored by Cary Bates and Elliot Maggin—"Who Took The 'Super' Out of Superman?" (art by Curt Swan and Bob Oksner). (On sale the second week in November)

( ) BATMAN #272 (February). The first of a series of related stories devoted to the greatest criminals of the world—participating in the "Underworld Olympics '76" (David V. Reed, J.L. Garcia Lopez and Ernie Chua). (On sale the second week in November)

( ) DC SPECIAL #20 (February/March). GREEN LANTERN returns in an encore collection of classics: "The Challenge From 5700 AD" (John Broome, Gil Kane and Joe Giella), "Once A Green Lantern—Always A Green Lantern" (Broome, Kane, and Sid Greene), and "Riddle Of The Frozen Ghost Town" (Broom, Kane and Giella) (On sale the second week in November)

( ) OUR FIGHTING FORCES #164 (February). The Losers set sail in "The Rowboat Fleet" (Bob Kanigher, Ric Estrada and George Evans), plus a second sea-faring saga as **Capt. Storm** solos for a tale by Bart Regan and E.R. Cruz. Cover by Joe Kubert. (On sale the third week in November)

( ) FIRST ISSUE SPECIAL #11 (February). CODE NAME: ASSASSIN is the signal for a new sort of excitement, a different new super-hero concoted by Gerry Conway, Steve Skeates, the Redondo Studio and Al Milgrom. Cover by Mike Grell. (On sale the third week in November)



( ) HOUSE OF SECRETS #140 (February/March). The first novel-length epic in the history of the **HOUSE OF SECRETS** launches a new series spun off from **SWAMP THING** with "Reprise: The Patchwork Man" by Gerry Conway and Nestor Redondo. Cover by Ernie Chua. (On sale the third week in November)

( ) PLASTIC MAN #11 (February/March). The Pliable Puzzler is back, in a mag that Jack Cole would have been proud of. It's silly stretching and sensational sleuthing mixed together in the case of "The Hamsters Of Doom" by Steve Skeates, Ramona Fradon and Teny Henso. (On sale the third week in November)

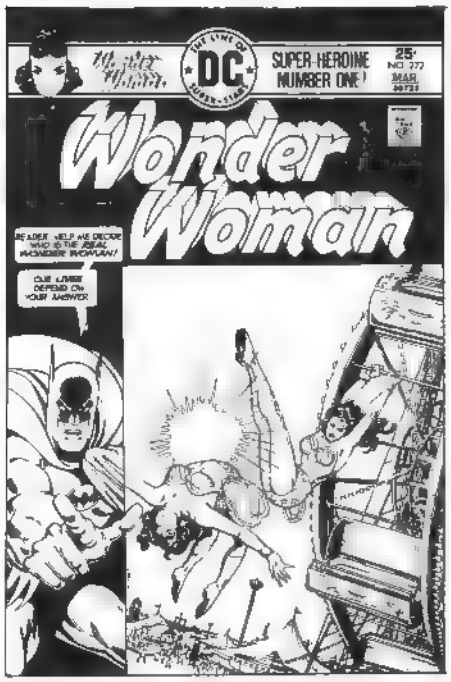
( ) WONDER WOMAN #222 (February/March). The Amazon Princess' twelfth and final labor to re-

DC Special
GREEN LANTERN
BECAUSE YOU DEMANDED IT THE EMERALD WARRIOR RETURNS!
"THE CHALLENGE FROM 3700 A.D.!"
"RIDDLE OF THE FROZEN GHOST TOWN!"
ONCE A BRAVE LAWMAN... ALWAYS A GREEN LANTERN!

join the **Justice League** is monitored by **Batman**, but the puzzler is "Will The Real Wonder Woman Please Drop Dead?" (Martin Pasko, Jose Delbo, and Tex Blaisdell). (On sale the third week in November)

( ) HERCULES UNBOUND #3 (February/March). The adventures of the son of Zeus continue under the creative hands of Gerry Conway, Garcia Lopez and Wally Wood. (On sale the third week in November)

( ) THE FLASH #239 (February). A special full-lengther co-starring **Kid Flash** and a menacing mob of Rogues' Gallery favorites in "The Tailor-Made Crimes Of Central City" by Cary Bates, Irv Novick and Frank McLaughlin. (On sale the third week in November)


DC
SUPER-HEROINE NUMBER ONE!
Wonder Woman
READER - HELP ME DECIDE WHO IS THE REAL WONDER WOMAN!
OUR LIVES DEPEND ON YOUR ANSWER

( ) G.I. COMBAT #187 (February). Can a ghost return to life? Jeb Stuart thinks so and he's out to convince the crew of the **Haunted Tank** that "The General Died Twice" (Bob Kanigher and Sam Glassman). Plus: "Round Trip To Hell" (Kanigher and Ric Estrada.) Cover by Joe Kubert. (On sale the last week in November)

( ) WITCHING HOUR #62 (February/March). A be-witching collection of chillers that climax at midnight, as told by the three most terrifying witches in the business. (On sale the last week in November)

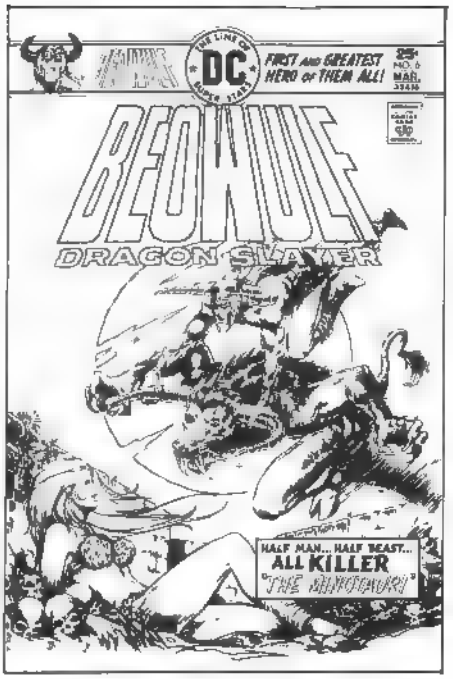
( ) BEOWULF #6 (February/March). The final issue has the Dragon Slayer trapped in "The Labyrinth of the Grotto Minotauri" by Michael Uslan, Ric Estrada, and Ricardo Villamonte. (On sale the last week in November)

DC
"WHO TOOK THE SUPER OUT OF SUPERMAN?"
SUPERMAN
THIS IS IT, CLARK KENT- OUR DOUBLE LIFE IS OVER!
GOOD-BYE AND GOOD LUCK!
--YOU'LL NEED IT!

( ) SUPER TEAM FAMILY #3 (February/March). The Flash and **Hawkman** in a three-part war with Super-Gorilla Grodd: "Gorilla My Dreams," "Six And Seven Apes" and "Planned It For The Apes" by Steve Skeates, Ric Estradá and Wally Wood. Plus a collection of classic team-ups. (On sale the last week in November)

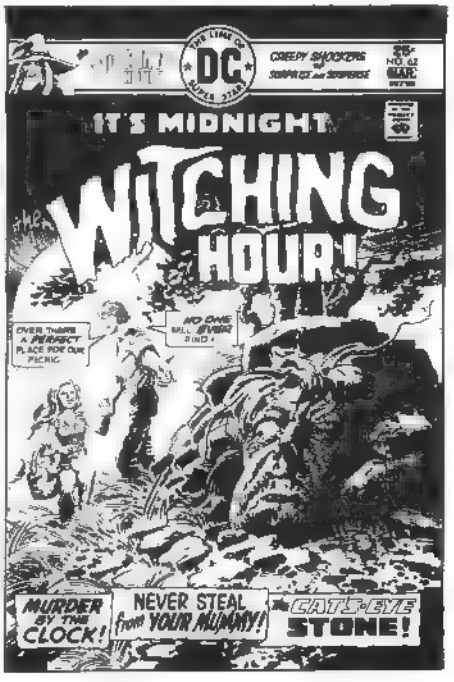
( ) KUNG FU FIGHTER #6 (February/March). Richard Dragon invades "The Island of Inferno" by Denny O'Neil, Ric Estrada and Wally Wood. Cover by Dick Giordano. (On sale the last week in November)

( ) TARZAN #246 (February). The conclusion of the Joe Kubert adaptation of Edgar Rice Burroughs' "The Jungle Murders". Cover by Kubert. (On sale the last week in November)



( ) ACTION COMICS #456 (February). An old foe of **Green Lantern** returns as **Superman** is caught in the "Jaws Of The Killer Shark" (Cary Bates, Curt Swan and Tex Blaisdell). Plus **Green Arrow** and **Black Canary** have to "Bail Out The Nutty Kid" (Elliot Maggin and Mike Grell). (On sale the last week in November)

( ) DETECTIVE COMICS #456 (February). Batman must discover who sent him the "Death-Kiss" and why in this Elliot Maggin-Ernie Chua story. And the **Elongated Man** returns, with still another writer/artist team behind him as Bob Rozakis and Kurt Schaffenberger present "The Unstretchable Sleuth." (On sale the last week in November) ●



YESTERYEAR

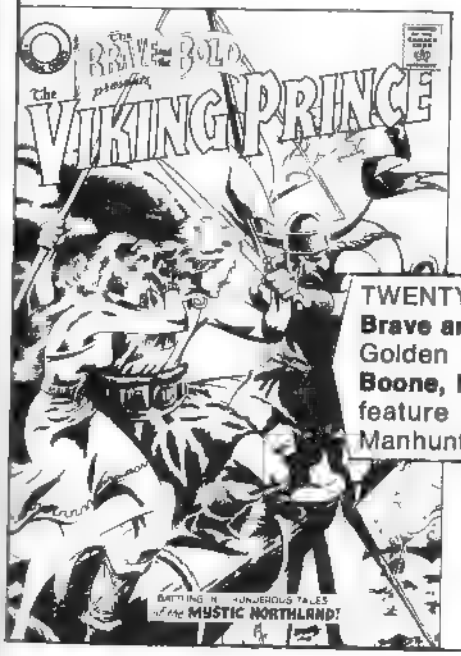
BY E. NELSON BRIDWELL

FORTY YEARS AGO—In 1935, the first comics published by National hit the stands. **New Fun Comics** (February, 1935) premiered in a size which was larger than the comics of today. The dimensions were reduced shortly thereafter and the title was changed to **More Fun Comics**.

Later in 1935, **New Comics** #1 (December, 1935) debuted. The name was soon changed to **New Adventure Comics**, then to **Adventure Comics**, the title it still bears.

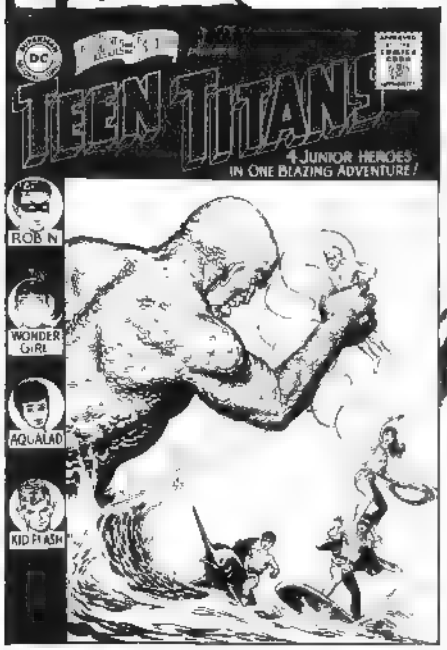
NEW
APRIL 1935
FUN
THE BIG COMIC MAGAZINE
DON DRAKE
NOW IN COLORS · ADVENTURE · FLYING · MYSTERY
COMIC STRIPS · STORIES · MOVIES · SCIENCE · PRIZES

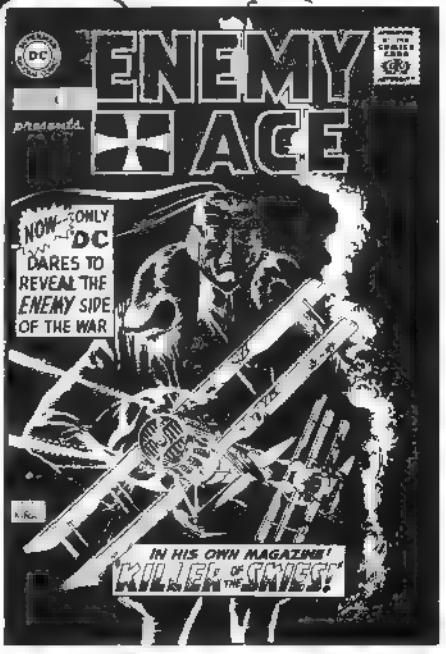
THIRTY YEARS AGO—The end of World War II brought changes in the comics industry. Humor was in and super-heroes were already on the decline **Leading Comics**, which for 14 issues had featured the Seven Soldiers of Victory, switched to funny animal strips. Humor began appearing in **More Fun** as such strips as The Spectre vanished. Superboy appeared in the magazine that year, moving to **Adventure** a year later, as humor made MORE FUN true to its title.



TWENTY YEARS AGO—New DC titles included **The Brave and the Bold** (featuring The Viking Prince, The Golden Gladiator and The Silent Knight), **Daniel Boone, Frontier Fighters** and **Falling in Love**. A new feature in **Detective Comics** was John Jones, Manhunter from Mars.

TEN YEARS AGO—After a tryout in **Brave and Bold**, **Metamorpho** got his own magazine. **Showcase** and **Brave & Bold** presented tryouts of **Enemy Ace, Teen Titans** and **The Spectre**, all of which later starred in regular series. Two Justice Society teams were also featured: **Doctor Fate and Hourman** in **Showcase** and **Starman and Black Canary** in **Brave & Bold**

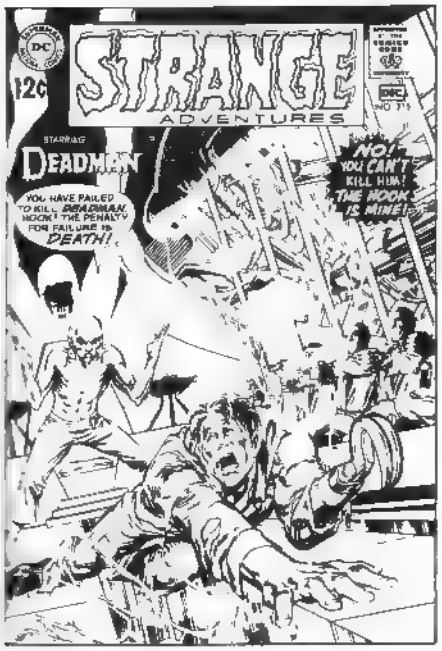




THE HAPHAZARD HISTORY OF BOSTON BRAND

(CHAPTER ONE IN THE CONTINUING GUIDE TO CONFUSING CONTINUITY)

BY PAUL LEVITZ


STRANGE
ADVENTURES
DEADMAN
NO! YOU CAN'T KILL HIM! THE HOOK IS MINE!
YOU HAVE FAILED TO KILL DEADMAN. HOOK! THE PENALTY FOR FAILURE IS DEATH!

"THE MAN WHO WAS JUST MURDERED IS OUR HERO! HIS STORY BEGINS ONE MINUTE LATER—" and so, in **STRANGE ADVENTURES #205**, it began. Carmine Infantino's freehand drawing of a costumed trapeeze artist being killed in mid-swing started the career of one of **DC's** most unique characters.

The concept was a burst of inspiration, and the first tale carried it through. It related to the now-legendary events surrounding the death of Boston Brand: Rama Kushna's gift of a second chance at life in a ghostly form, possessed of the power to inhabit other men's bodies and the beginning of **Deadman's** search for his killer. Arnold Drake scripted the origin around the Infantino cover and concept, and the master artist outdid himself on one of his last art jobs before settling behind an executive desk.

It was also probably the last time the sage of **Deadman** made complete sense to all its readers.

Generally speaking, the more consistent a series is, the tighter the behind-the-scenes editorial control has been. And, naturally, the best way to weaken that control is to place the character under the guidance of more than one editor. With some characters, its an unavoidable problem: any single editor handling the entire **Superman** and **Batman** lines (and therefore avoiding the knotty problem of dividing **WORLD'S FINEST COMICS**) would certainly collapse of overwork. But **Deadman's** role as a perennial supporting character caused the same problem for the opposite reason, had him popping in and out of magazines edited by Jack Miller, Dick Giordano, Murray Boltinoff, Julie Schwartz, Jack Kirby and Joe Orlando . . . which is enough to drive anyone's continuity crazy

Actually, it's unfair to say that the **Deadman** chronology became confused immediately. In truth, he was around for just over a year before his first guest appearance, and that one was consistent with the series in **STRANGE ADVENTURES**. It wasn't until his own series had died and he was popping up in **AQUAMAN** and **CHALLENGERS OF THE UNKNOWN** at the same time that things began to get messy.

Let's step back now, and return to the moment of impact, as the bullet slammed into Boston Brand. Death was instantaneous—by the time the body had fallen to the circus floor, it was cold and Boston's ghost ws rising from it, confused by everything around it.

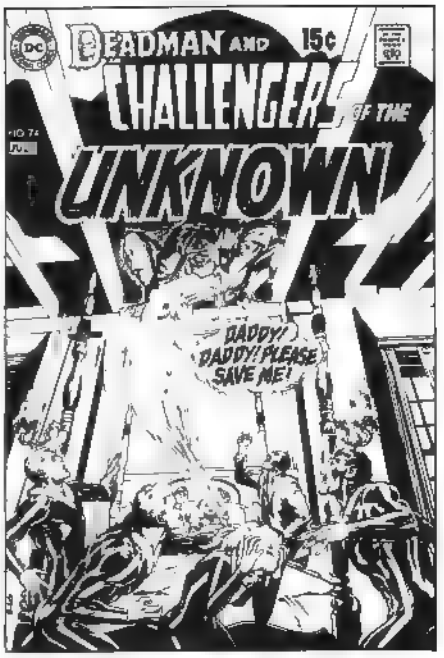
Enter Rama Kushna, the goddess who set forth the special fate of Boston Brand—the chance to be a living **Deadman** and to hunt his killer!

For a couple of issues, **Deadman's** quest for the killer remained centered around the circus itself. With his only clue the fact that his assassin apparently had a steel hook on his right hand, there wasn't far to go. But finally, **Deadman** began to move close to the truth, so the hook-handed killer stepped in for a second murder **(STRANGE ADVENTURES #210)** and sent Boston off on a wild-goose chase that led him south of the border to his brother, Cleveland Brand

Cleveland eventually was the key. He returned to the States after his ghostly brother saved him from being involved in a wetback smuggling racket and decided to impersonate Boston to lure his brother's killer into the open. It was at this point that editor Dick Giordando took over guiding the ghostly guardian's adventures, as Jack Miller retired as the writer/editor of the series.

Deadman then entered a second short period of stories centered around his own cast of characters from the circus. Like the first, this ended as the circus moved on and Boston Brand took his own trails. It is at this point that we'd like to interrupt your orderly reading of the stories as they came out, and supply our own, corrected chronology (which is listed in full on the last page of

DC the BRAVE and the BOLD 20¢
DEADMAN
LET GO, YOU DOUBLE CROSSING GHOST!
OR I'LL BE A DEAD MAN TOO
BLAM
"SECOND CHANCE FOR A DEADMAN"



this article).

The first interruption is for a **BRAVE & BOLD** tale that came out immediately after **STRANGE ADVENTURES #213**, and so matches in both the uncorrected and the corrected sequence. "Track Of The Hook" had no effect on the legend other than revealing **Deadman's** existence to **Batman**, and Bruce Wayne's role to Boston Brand

Now comes the first bit of real editing, as we insert **FOREVER PEOPLE #9** and **10** into the saga at this point, some three years out of chronological order. In this two-parter, **Deadman** learned that his killer had a steel hook on his right hand, whereas when Neal Adams drew the killer in **Deadman's** final confrontation with his murderer in **STRANGE ADVENTURES #215**, the hook had been on the left hand. However, we prefer to edit the legend so that these two stories took place **before** the final confrontation and represented another false lead for Boston. After all, it is possible that the killer was using a false right hand hook in the only panel where it was ever shown that he had a hook on his right hand (the original cover illustration).

As for the android "Follower" body that the **Forever People** gave **Deadman**, we can assume that it ran out of power by the next appearance of our favorite ghost.

Next, we'll slip an even greater chronological confuser into the mythos at this point, by taking **PHANTOM STRANGER #33** and moving it five years ahead of itself to square with the rest of the legend.

Internal evidence shows that it had to take place after **Deadman** met **Batman**, but before **Deadman** found his killer. Series creator Arnold Drake made his only return engagement as ghost writer on that story.

Moving on, we turn to the last three issues of **STRANGE ADVENTURES** starring **Deadman** for the final confrontation. The clues were all in place, so the ghostly form of Boston Brand headed for Hong Kong, and the revelation of the existance of an incredible Society of Assassins, headed by an ancient Chinese called only Sensei.

Then, the final revelation—that Boston Brand had been killed as an initiation test of the Society—his name picked off a circus poster because of the nerve required to kill a man before such a large crowd. The Hook died . . . defeated by the Sensei for failure to kill Boston Brand (remember—Cleveland was now posing as Boston?). And so **Deadman's** existance ended . . . as he was summoned by Rama Kushna.

Of course, the summoning took a strange course, as **Deadman** followed two of Sensei's Society members to the hidden land of Nanda Parbat, where ghosts were real and Rama had established residence. Rama renewed **Deadman's** quest—by sending him forth in the cause of justice beyond his own petty case of murder. But then the **STRANGE ADVENTURES** series abruptly ended.

From there, the action moved to **BRAVE & BOLD** once more, as **Deadman** borrowed his brother's body and **Batman's** aid and foiled Sensei's plan for destroying Nanda Parbat.

Next stop, **AQUAMAN** . . . and a very strange three-issue cycle that weaved back and forth between **Aquaman** lead features and **Deadman** back-ups to introduce a new supporting cast for **Deadman**, and a new role for him as world-saving super-hero.

At the same time, our hero popped up in **CHALLENGERS OF THE UNKNOWN** in a story that aroused so much response (sales and mail-wise) that the magazine was almost saved from cancellation. Had sales been one or two percentage points better, there would have been a new regular series of **Deadman** adventures in that magazine.

Such was not to be, however, and our hero disappeared into limbo for the next three years. We can't discount those three years from our chronology, though, because they played an important part in continuing the legends surrounding Boston Brand.

DETECTIVE COMICS #405 introduced "The League Of Assassins" in a story by Denny O'Neil. Originally there was no reason to link this group to the Society of Assassins in the **Deadman** series, but as things progressed . . .

Evidence in the **DETECTIVE** series did not point to a connection, and although the first two stories of the series in **Batman** brought out the fact that Ra's Al Ghul was the leader of a large, wealthy and extremely mysterious organization with ties to the League, there was still nothing in O'Neil's tales to link these characters to **Deadman** . . .

Until Mike Friedrich, then regular writer of the **JUSTICE LEAGUE OF AMERICA**, entered the scene. In one epic story, he established that Ra's Al Ghul was the head of the League, and that both the Sensei and Dr. Daark from O'Neil's early stories were heads of individual brances of the organization. It also set up a conflict between Sensei and Ra's Al Ghul over whether **Batman** should live or die. The link-up was a surprise to most readers, and more importantly, was a surprise to O'Neil, who had never planned such a move. But there it was, and the **Deadman** saga was the greater for it.

From here on in, it's all clear-cut. **Deadman** returned in another issue of **BRAVE & BOLD**, in a two-part sequence in **WORLD'S FINEST COMICS**, and in a three-part cycle in **PHANTOM STRANGER**, while the League appeared in cyclic stories in both **BATMAN** and **DETECTIVE COMICS**. None of these stories added anything new to the legend, they just related the latest adventures of the ghostly guardian. And as of today, there are no **Deadman** stories definitely in the works . . . although readers' requests may earn him a slot in the back of **ADVENTURE COMICS**.

Whither goest the ghost now? We can't really say. But he will reappear somewhere, in some new type of adventure that will surprise all his fans. For while sales have never been strong enough to earn the character a permanent place in the **DC** universe, the daring originality of his concept has attracted so much editorial attention over the years that his future is assured.

There will always be an editor with an idea for fitting **Deadman** into one of his magazines . . . always a writer with a passion to script the greatest cynic of them all . . . and always readers waiting for their hero to possess a new body, and enthrall them once again . . . ●

A SUGGESTED CHRONOLOGY FOR READING DEADMAN

Deadman in "Who Has Been Lying In My Grave?" (**STRANGE ADVENTURES** #205, October, 1967, reprinted in **BRAVE & BOLD** #97, August/September, 1971)

Deadman in "An Eye For An Eye" (**STRANGE ADVENTURES** #206, November, 1967, reprinted in **WORLD'S FINEST COMICS** #223, May/June, 1974)

Deadman in "What Makes A Corpse Cry?" (**STRANGE ADVENTURES** #207, December, 1967, reprinted in **WORLD'S FINEST COMICS** #226, November/December, 1974)

Deadman in How Many Times Can A Guy Die?" (**STRANGE ADVENTURES** #208, January, 1968)

Deadman in "How Many Times Can A Guy Die?" (continued) (**STRANGE ADVENTURES** #209, February, 1968)

Deadman in "Hide And Seek" (**STRANGE ADVENTURES** #210, March, 1968, reprinted in **BRAVE & BOLD** #100, February/March, 1972)

Deadman in "How Close To Me My Killer?" (**STRANGE ADVENTURES** #211, April, 1968)

Deadman in "The Fatal Call Of Vengeance" (**STRANGE ADVENTURES** #212, May/June, 1968)

Deadman in "The Call From Beyond" (**STRANGE ADVENTURES** #213, July/August, 1968)

Batman and Deadman in "Track Of The Hook" (**BRAVE & BOLD** #79, August /September, 1969, reprinted in **SUPER-TEAM FAMILY** #2, December/January, 1975/1976)

The Forever People and Deadman in "The Monster In The Morgue" (**FOREVER PEOPLE** #9, June/July, 1972)

The Forever People and **Deadman** in "The Scavengers" (**FOREVER PEOPLE** #10, August/September, 1972)

The Phantom Stranger and Deadman in "Deadman's Bluff" (**PHANTOM STRANGER** #33, October/ November, 1974)

Deadman in "To Haunt A Killer" (**STRANGE ADVENTURES** #214, September/October, 1968)

Deadman in "A New Lease On Death" (**STRANGE ADVENTURES** #215, November/December, 1968)

Deadman in "But I Still Exist" (**STRANGE ADVENTURES** #216, January/February, 1969)

Batman, Robin and Deadman in "You Can't Hide From A Deadman" (**BRAVE & BOLD** #86, October/ November, 1969)

Deadman in "Deadman Rides Again" (**AQUAMAN** #50, March/April, 1970)

Aquaman in "Can This Be Death . . .?" (**AQUAMAN** #50, March/April, 1970)

Aquaman in "The Big Pull" (**AQUAMAN** #51, May/June, 1970)

Deadman in "The World Cannot Wait For A Deadman" (**AQUAMAN** #51, May/June, 1970)

Aquaman in "The Trader's Trap" (**AQUAMAN** #52, July/August, 1970

Deadman in "Never Underestimate A Deadman" (**AQUAMAN** #52, July/ August, 1970)

Challengers of the Unknown and Deadman in "To Call A Deadman" (**CHALLENGERS OF THE UNKNOWN** #74, June/July, 1968, reprinted in **WORLD'S FINEST COMICS** #230, May, 1975)

Batman in "The First Of The Assassins" (**DETECTIVE COMICS** #405, November, 1970)

Batman in "Your Servant Of Death—Dr. Darrk" (**DETECTIVE COMICS** #406, December, 1970)

Batman and Robin in "The House That Haunted Batman" (**DETECTIVE COMICS** #408, February, 1971)

Batman in "Into The Den Of The Death-Dealers" (**DETECTIVE COMICS** #411, May, 1971)

Batman and Robin in "Daughter Of The Demon" (**BATMAN** #232, June, 1971)

Batman in "Swamp Sinister" (**BATMAN** #235, September, 1971)

The Justice League of America in "Where Strikes Demonfang?" with **Deadman** cameo (**JUSTICE LEAGUE OF AMERICA** #94, November, 1971)

Batman in "Vengeance For A Dead Man" (**BATMAN** #240, March, 1972)

Batman in "Bruce Wayne—Rest In Peace" (**BATMAN** #242, June, 1972)

Batman in "The Lazarus Pit" (**BATMAN** #243, August, 1972)

Batman in "The Demon Lives Again" (**BATMAN** 244, September, 1972)

Batman and Deadman in "Second Chance For A Deadman?" (**BRAVE & BOLD** #104, November/ December, 1973)

Superman, Batman and Deadman in "Wipe The Blood Off My Name" (**WORLD'S FINEST COMICS** #223, May/June, 1974)

Superman, Batman, and Deadman in "Death Flaunts His Golden Grin" (**WORLD'S FINEST COMICS** #227, January/February, 1975)

Batman in "Bat-Murderer" (**DETECTIVE COMICS** #444, December /January, 1974/1975)

Batman in "Break In At The Big House" (**DETECTIVE COMICS** #445, February/March, 1975)

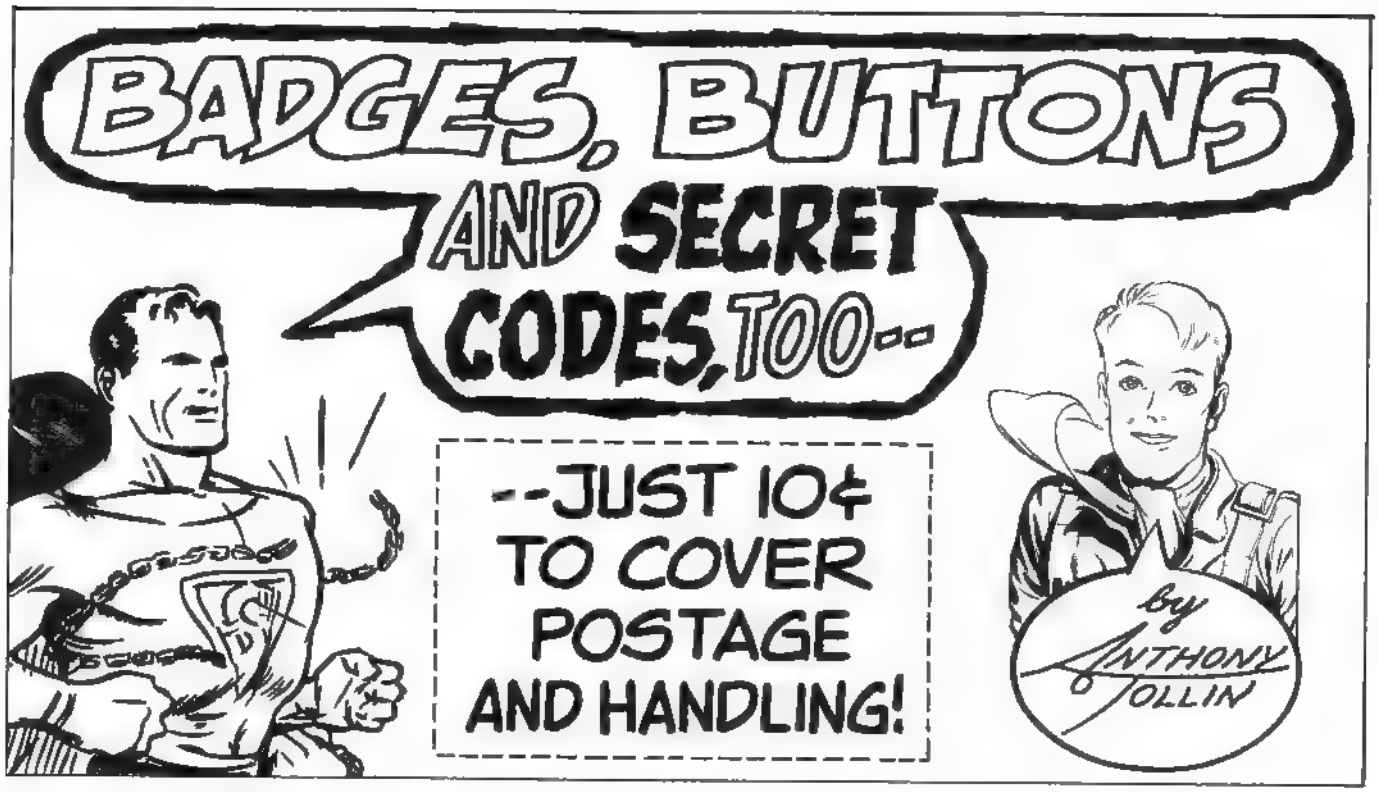
Batman and The Creeper in "Enter. The Creeper" (**DETECTIVE COMICS** #447, May, 1975)

Batman and The Creeper in "Bedlam Beneath The Big Top" (**DETECTIVE COMICS** #448, June, 1975)

The Phantom Stranger and Deadman in "Death Calls Twice For A Deadman" (**PHANTOM STRANGER** #39, October/November, 1975)

The Phantom Stranger and Deadman in "Kingdom Of The Blind" (**PHANTOM STRANGER** #40, December/ January, 1975/1976)

The Phantom Stranger and Deadman in "A Time For Endings" (**PHANTOM STRANGER** #41, February/March, 1976)



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"Here's that **special** FREE offer you've been waiting for!"

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* * * * *

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A brand new, full color Membership button ("Be the first on your block . . .")

. . . And a Secret Code that enables you to read the Secret Messages in every issue of your favorite comics . . .

These were the food that fired thousands of childhood imaginations. The cost? A thin dime; a bargain even in those pre-inflation days of the thirties and forties . . . but then again, comic books were still sixty-four pages for that dime, also the cost of a saturday night matinee at the local movie house complete with an action-packed serial.

It was the age of Little Orphan Annie Ovaltine mugs and Captain Midnite Secret Squadron Code-o-graphs, of Tom Mix's Straight-Shootin' six-shooters and Buck Rogers rings that glowed in the dark. Radio listeners still chilled as Orson Welles queried "Who knows what evil lurks in the hearts of men?" and thrilled as Bud Collier proclaimed "This is a job . . . for Superman!"

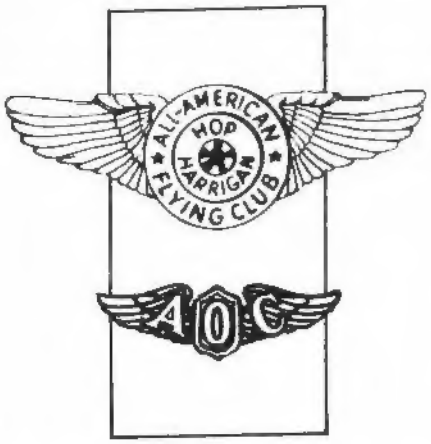
To a child, such things were most important, for these were the stuff of which dreams were born.

The year was 1939 and Hitler's forces were just beginning to spread their terrifying "lightning war" across the face of Europe. The Second World War, however, was still very remote to the thousands of young Americans thrilling to the first issue of a new comic magazine devoted exclusively to the adventures of the Man of Tomorrow... **SUPERMAN**! It was in that very first issue that **Superman's** many fans were invited to become charter members of an exciting new club.

"Calling all red-blooded young Americans", proclaimed the center-spread announcement. "How would you like to become a Charter Member of the only club devoted to strength, courage and justice—**SUPERMEN of AMERICA**?" The reply came back by the thousands, a resounding "YES!" Eight months later, in the February 27, 1940 issue of **LOOK**, it was reported that "Fifty thousand kids own certificates like this—evidence that they belong to the **Superman** Club."

In addition to their membership certificate, button, and code, DC offered their readers a little something extra. "All members will receive special instructions from **Superman** on how to develop strength courage, and agility, and how to protect yourself in times of danger."

To the amazement of practically everyone at DC, the **Superman** club soon required a full-time staff employee just to process the memberships and count the dimes. Quick to realize a good thing, DC followed with more clubs in the months ahead.



In August of 1940, Max Gaine's **ALL-AMERICAN** line started the All-American Flying Club. Advertisements featuring **Hop Harrigan, America's Ace of the Airways** appeared prominently in **FLASH COMICS, SENSATION COMICS,** and **ALL-STAR Hop Harrigan** and his friends "Tank" Tinker and "Prop" Wash even plugged the new club in their own strip in **ALL-AMERICAN COMICS**, the flagship of the Gaines line.

FOLLOW THE ADVENTURES OF THE ONE AND ONLY SUPERMAN IN EVERY ISSUE OF ACTION COMICS
THE OPPORTUNITY OF A LIFE TIME!
SUPERMAN & ACTION COMICS INVITE YOU TO BECOME A CHARTER MEMBER OF THE
SUPERMEN of AMERICA
STRENGTH COURAGE JUSTICE
CALLING ALL RED-BLOODED YOUNG AMERICANS!
How would you like to become a Charter Member of the only club devoted to strength, courage and justice — SUPERMEN of AMERICA?
Read the hidden message from SUPERMAN that will appear in every issue of Action Comics from now on! Remember, you won't be able to read SUPERMAN'S message unless you know the code and you can't get the code unless you're a member of SUPERMEN of AMERICA.
The best part about becoming a Charter Member is that it costs nothing! No dues and no initiation fee! Just 10c to cover the cost of mailing your membership Certificate, Button and Secret Code.
And that's not the half of it! All members will receive special instructions from SUPERMAN on how to develop strength, courage, and agility, and how to protect yourself in times of danger. Later on we will tell club members how they can earn many valuable prizes!
CHARTER MEMBERSHIP IS LIMITED! DON'T WAIT!
You must hurry if you want to become a Charter Member of SUPERMEN of AMERICA and get your membership card, badge and secret code! All you have to do is sign your name, address and age on the application blank below
Wait until you see the beautiful SUPERMAN Button! You'll be proud to wear it and every one in your neighborhood will envy you and ask you where you got it. That's why you should be the first to get your button and know the absolutely secret SUPERMAN code!
You must promise not to tell anyone the code and you must promise to strive for strength, courage and justice — just like SUPERMAN does.
Now, do you think you'd like to be a Charter Member? You do? That's great! Fill out the application blank and mail it immediately, before you forget. This is the chance of a lifetime to become a charter member of this newest and finest organization of its kind — SUPERMEN of AMERICA!
HERE'S WHAT YOU GET WHEN YOU BECOME A MEMBER OF THIS GREAT NEW ORGANIZATION
1. A beautifully colored Certificate of Membership, suitable for framing!
2. A large Membership Button in full color, with a patented clasp!
3. Superman's Secret Code which you must have to read Superman's Secret Message in every issue of ACTION COMICS!
BE SURE TO FILL IN AND MAIL THIS APPLICATION BLANK AT ONCE!
SUPERMAN,
c/o ACTION COMICS,
480 LEXINGTON AVE., N. Y. C.
Dear Superman:
Please enroll me as a Charter Member of the SUPERMEN of AMERICA. I enclose 10c to cover cost of mailing. It is understood that I am to receive my Membership Certificate, Button and Superman Code.
NAME _____ AGE _____
STREET ADDRESS _____
CITY AND STATE _____
DON'T FORGET TO ENCLOSE TEN CENTS (10c) IN COINS OR STAMPS FOR MAILING COST!
COMICS AMERICA'S LEADING COMIC MAGAZINE!

In addition to their regular membership kit, loyal members could qualify for a large, three-color felt emblem by signing up three of their friends. A few issues later, members of the A-A Flying Club were invited to join the American Observation Corps. For their dime, A.O.C. members received a discount on the booklet, "How to defend your home", and the A.O.C. pin. "The handsome American Observation Corps pin (which is made out of soft pewter because this metal does not interfere with defense priorities) should be worn BELOW the All-American Flying Club pin, just as "Prop" Wash and "Tank" Tinker are wearing theirs!

The fantastic response to the clubs encouraged the **ALL-AMERICAN** line to seek reader reaction to their new title, **ALL-STAR COMICS**. In the very first issue of **ALL-STAR**, readers were asked which features they wanted left out and what substitutes they wanted in their place. The first 500 responses received free copies of the next issue of **ALL-STAR**, and that same issue featured the outcome of the poll:

"As the result of your suggestions, we have included in this issue; **THE GREEN LANTERN** and **JOHNNY THUNDER**, and in our next issue we are also going to include **DR. FATE**, as these three features received the most votes on the thousands of coupons sent in."

The editors of the **ALL-AMERICAN LINE** continued to encourage reader response, increasing the number of free copies to 1000. Readers were asked which characters they wanted to see in their own books (**Flash** and **Green Lantern**), suggestions for the title of the new **Flash** quarterly (**ALL-**

FLASH), replacements for departing JSAer's **Green Lantern** and **Hourman (Dr. Midnite** and **Starman)**, and whether a female **(Wonder Woman)** should be permitted to join the Justice Society (a resounding "YES").

It seems amazing that the responses could be tabulated and published in the following issue. "Not so," insists Shelly Mayer. "Back then, I had lunch every day over at the engravers, and it was an easy matter to hold up a page right up until the last minute. The readers' responses gave us clues as to the direction we should be headed in and generally backed up our own impressions. Like a photographer with a photo meter, you took a reading and then used your own judgment."

In response to tremendous fan demand, **ALL-STAR COMICS #13** announced the formation of a new club, the Junior Justice Society of America.

"Never before in our history has Uncle Sam needed the wholehearted support of every man, woman and child in American as **right now**. In forming the JUNIOR JUSTICE SOCIETY at this time, we do so with the hope that every Junior Member will display the same spirit of cooperation and patriotism as shown by the regular and honorary members of the JUSTICE SOCIETY OF AMERICA in their fight for right and justice."

The JUNIOR JUSTICE SOCIETY cost more than the other clubs—a whole 15¢ "to cover cost of mailing"—but look what you got in return:

1. A beautiful **silver-plated** JUNIOR JUSTICE SOCIETY OF AMERICA emblem.
2. A handsomely engraved JUNIOR JUSTICE SOCIETY membership certificate.
3. A secret JUNIOR JUSTICE SOCIETY OF AMERICA Code Card ("based on WONDER WOMAN's knowledge of the Greek alphabet, which will enable you to decipher the Secret Code messages in each of the thirteen codes) which will be published in **ALL-STAR COMICS**.
4. A U.S. Treasury Department Tencent War Savings Stamp Album.
5. A four-page, four-color lithographed "History of the Minute Man."
6. A Victory Bulletin—"How to Organize A Victory Club in Your School."
7. And, 10¢ Treasury Department War Savings Stamp to the first 1000 charter members.

With a bargain like that, the club had to be a runaway success, and it was. For the next few years, interest was so strong that the **ALL-AMERICAN** line found that they, like the **Superman** club, required a full-time employee just to handle all the nickels and dimes arriving daily. The editorial staff added extra coins to the pile, until they discovered that the coin-counter was on to their joke and was pocketing the extra silver.

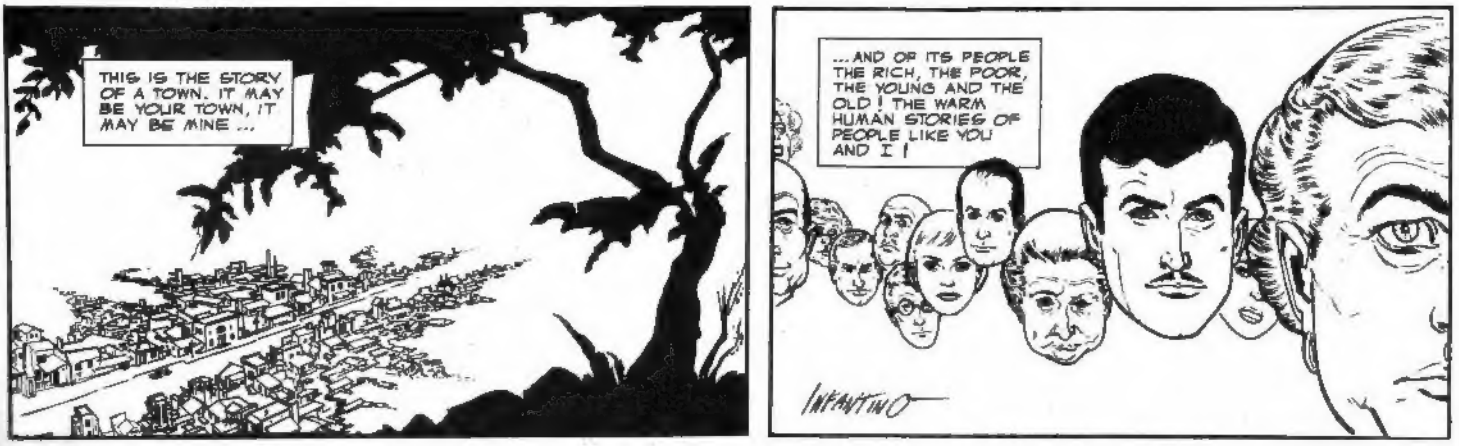
Eventually, the wartime shortages caught up to the JJSA and the club had to be temporarily suspended. When it finally returned in **ALL-STAR** #37, Junior Justice Society members appeared at the end of the lead story, helping the JSA defeat the evil Injustice Gang.

Where are they now? The JJSA and Hop Harrigan's All-American Flying Club disappeared with the cancellation of their parent titles. The **Superman** club seems to have been lost in DC's shuffle of editorial positions and duties in the mid-sixties. The last Supermen of America membership ad appeared in 1966 , the last coded message a short time later.

Will they ever return? DC Vice President Sol Harrison hopes so. "I prepared a new membership kit for the SUPERMEN OF AMERICA some time ago, but we lacked the facilities to put the plan into operation. I'd like to see the club return in conjunction with the upcoming SUPER DC CONVENTION, and the idea seems to have strong support throughout the office. Perhaps sometime soon, the SUPERMEN OF AMERICA will return, bigger and better than ever before!" ●

The JUNIOR JUSTICE SOCIETY OF AMERICA
Headquarters: c/o All Star Comics
480 Lexington Avenue, New York 17, N. Y.
This certifies that:
Name Roy W. Thomas, Jr. Age 10 years
Address 307 Greensferry Rd., Jackson, Ma.
has been duly accepted for membership in the JUNIOR JUSTICE SOCIETY OF AMERICA upon the pledge to do everything possible to uphold the cause of justice; to obey The Golden Rule: "Do unto others, as you would have them do unto you." Never be guilty of prejudice or discrimination against a fellow human being because of race, creed or color!
This membership is accepted by the above member upon his or her promise to keep secret the J. J. S. A. Code, and to follow the announcements of the JUNIOR JUSTICE SOCIETY OF AMERICA in every issue of All Star Comics.
(Member's Signature) Roy Thomas Jr.
In witness whereof, I have this day set my seal and signature:
Diana Prince
(WONDER WOMAN) Secretary
Nº 193328

HOMETOWN


THIS IS THE STORY OF A TOWN. IT MAY BE YOUR TOWN, IT MAY BE MINE ...
...AND OF ITS PEOPLE THE RICH, THE POOR, THE YOUNG AND THE OLD! THE WARM HUMAN STORIES OF PEOPLE LIKE YOU AND I!
INFANTINO

HOMETOWN

7:13 A.M.--A COLD WET RAIN BEGINS...
AT 7:50 A.M., A TRAIN FROM THE EAST ROARS INTO HOMETOWN STATION ...
8:05 A.M.--THE RAIN CONTINUES. PASSENGERS HURRY TO AND FROM THE TRAIN. A YOUNG LADY IN A CHECKERED RAINCOAT, UNAWARE OF THE DRAMA THAT AWAITS HER ... WALKS SLOWLY TOWARD A ONCE FAMILIAR WAITING ROOM...

HOMETOWN

HOMETOWN

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SUPERMEN of AMERICA

STRENGTH — COURAGE — JUSTICE

Headquarters: SUPERMAN, 575 Lexington Ave., New York 22, N. Y.

This Certifies that:— Bob Rozakis

has been duly elected a MEMBER of this organization upon the pledge to do everything possible to increase his or her STRENGTH and COURAGE, to aid the cause of JUSTICE, to keep absolutely SECRET the SUPERMAN CODE, and to follow the announcements of the SUPERMEN OF AMERICA in each issue of ACTION COMICS and SUPERMAN.

In Witness of which I have this day set my seal and signature as follows:

Clark Kent (SUPERMAN)

№ 539690